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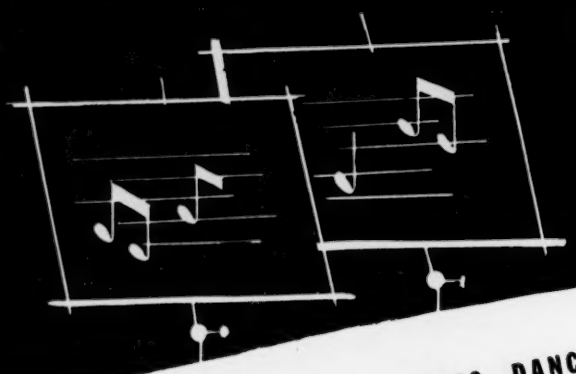

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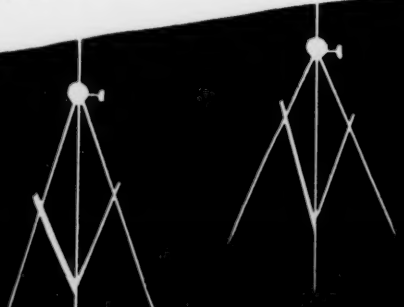

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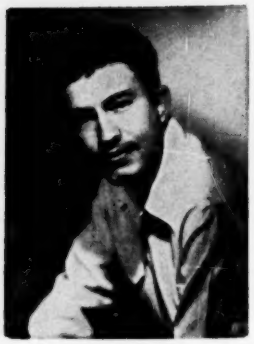
Seventy-fourth Year
December 15, 1954



FROM THE EDITOR'S DESK...

Season's Greetings

■ The staff of *Musical Courier* wishes to extend its warmest Christmas greetings to its readers around the world. Since last February, when the *Courier* changed ownership, format, and, to some extent, editorial policies, more than 1,500 new subscribers have been added to its subscription list. To these new friends, in particular, we send our very best wishes for the Yuletide season.

For the artists, whose problems are our special concern, we look forward to a new year of increased concert and recital activities. We will admit that many top-notch musicians have reported to us a definite decrease in the demand for their talents during the past year—thanks to TV, we presume—and we hope that our well-wishes will not be damned as the optimism of an ostrich. We read signs of the times occasionally ourselves, and we're hoping (with some reason, we think) that the grass roots movement will spread and take even firmer hold than it already has. Decentralization in music *is* making progress.

Contemporary composers have had hard sledding too—and still do, even though commissions are multiplying like rabbits. We have no statistics on the number of masterpieces midwived into existence by grants of one kind or another—the next generation or two can have a crack at that—but we are happy to see more and more young composers given the opportunity to spread their wings. Some may meet the fate of Icarus, to be sure, but others will certainly discover how to "fly right." Anyway, we prefer our composers to compose just as we prefer our birds to fly. Otherwise the species may become extinct.

And our best, too, to all music teachers—the good ones at any rate—whose work we have tried to further as well as our abilities and inevitable limitations have permitted. To the thousands of members of the National Guild of Piano Teachers, all of whom are subscribers to *Musical Courier*, we are especially indebted. Our many readers from the National Association of Teachers of Singing have earned our sincere congratulations too for their outstanding and constant efforts to improve the standards of voice teaching. We certainly hope their meeting in Chattanooga (Dec. 27-30) turns out to be the most successful one to date.

For the music-loving amateur we know the New Year will be brighter—and certainly easier—than it will be for the professional musician. At least a few new recordings are bound to be under the tree on Christmas morning, and the radio can still be counted on to supply a fairly complete and varied assortment of musical fare throughout the year. But if we may for a moment lightly chide those whose musical diets are restricted to "canned" products (even the Hi-Fi variety), we would suggest the regimen be varied by as many "live" performances as are available or that can be afforded. The two experiences are not the same. For our money, we'd take a less-than-perfect live concert to an impeccable plastic any day.

Finally, we want to reserve a few good wishes for *Musical Courier's* 75th birthday next year, which we will celebrate with a special Anniversary Issue on February 1. A series of articles specially commissioned for this issue will present a survey of the musical life in America over the past 75 years. It will be a handsome package (cover in full color) that we think you will want to have around for some time. A look backward on our birthday, however, will not, we assure you, inhibit our efforts in the future to present interesting and complete coverage of musical activities throughout the world. To this we pledge our renewed efforts.

Gid H. Waldrop

LETTERS TO THE EDITOR

DEAR EDITOR:

In your issue of November 15 appears an article by one Peter Jona Korn which purports to explain why contemporary composers write the music they do. While Mr. Korn's article might do as a piece of journalese to entertain high school sophomores, it is astonishing that the explanation he advances for the appearance of contemporary musical idioms should be taken seriously by a magazine as devoted to high musical standards as *The Musical Courier*. It should not be necessary to explain to a composer that musical styles are a product of the composer's aural experience and not a function of his "personality." Nor should it be necessary to explain to a composer that personal preferences do not create esthetic values—one's preference for or a dislike of a composer's music does not confer either "goodness" or "greatness" on that music. It is possible, in fact, to admit the goodness and greatness of music that one may not particularly like. And even more crucially, there is no standard of beauty set for all times and all places, for beauty is relative and not absolute, and one can be taught to perceive it.

As for Mr. Korn's cavalier mishandling of historical data, we are surprised to find that the editorial staff of *The Musical Courier* would accept without demur the conventional view that Stravinsky and Schoenberg ". . . fought a violent battle against their 19th-Century background." Composers who possessed the aural sensitivity and musical insight for which both men are well known would be in no need of fighting any such battles, for both Stravinsky and Schoenberg knew 19th-Century music much better than do the writers and journalists of today. The idea that Schoenberg ". . . did away with Wagner . . ." ignores the fact that Schoenberg's first works were strictly Wagnerian—"Verklaerte Nacht" and the "Gurrelieder"—in fact, out-Wagnerred Wagner. It was precisely because Schoenberg had brought the Wagnerian method to its ultimate point that it indicated the possibility he followed in his later music. For in principle and in fact, 12-tone music already existed in certain parts of Wagner's *Tristan* and *Parsifal*, and it was these which suggested the path Schoenberg later took. As Schoenberg himself later noted, he was not an innovator but merely ". . . the conservative who was forced to become a radical. . . ." The same path, incidentally, was also indicated in many of the "problematic" pieces of Debussy—the Preludes and Etudes, for instance—and any student familiar with 20th-Century music knows by now that it was being explored by many composers in many different countries. Men like our own Charles Ives were such explorers.

Now it is true that by itself an idiom is no guarantee of esthetic value. What gives the Four String Quartets of Schoenberg such a value has very little to do with the employment of the 12-tone technique and a great deal to do with the total impact of the music. If one's views of music are such that only certain "approved" ways of using tones can arouse satisfaction, then it is quite true that one will find this work difficult to assimilate and appreciate. But criticism cannot accept as a working philosophy the practice of using *a priori* judgments and standards and of asserting without providing verifiable evidence. If an increasing number of listeners here and abroad are finding that 12-tone music does bring them satisfying esthetic experiences then Mr. Korn's invocation of past greatness turns out to be not much more than a weapon with which to belabor anything he doesn't happen to like. And such slugging, though it may produce much sound and fury, cannot tell his readers much more about the music of Schoenberg and Stravinsky than the very obvious fact that he dislikes both.

Serious musicians find satisfying esthetic experiences in all kinds of music and not merely in those approved by writers of popular texts on music appreciation or by the journalists who pass for critics these days. It is quite possible to find esthetic satisfaction in two such different types of music as those of, say, Chopin and Schoenberg, without necessarily making invidious comparisons at the expense of either one. If one wishes to know how both types of music are organized the music itself provides the only evidence and one's personal preferences must have no place in the inquiry. For serious criticism concerns itself with the way in which esthetic experiences are produced and not with the fashionable and idle pastime of compiling the batting averages of composers with a view to establishing their all-time standings in some future Valhalla. Music is not baseball, and works of art are not games; they are certainly not commodities to be produced by rule or formula. That fact can only be appreciated by studying works of art, and the sooner Mr. Korn realizes that there are no absolutes in art the better it will be for his criticism and his music. He is entitled to create in the style of the 19th Century, but that fact is his own business and establishes neither the merits nor the demerits of his music. Only time will tell whether it possesses the lasting qualities of great art. But in the interests of music education he should learn to distinguish between opinions and facts.

JOSEPH S. BISKIND
Music Editor
The Argonaut

DEAR EDITOR:

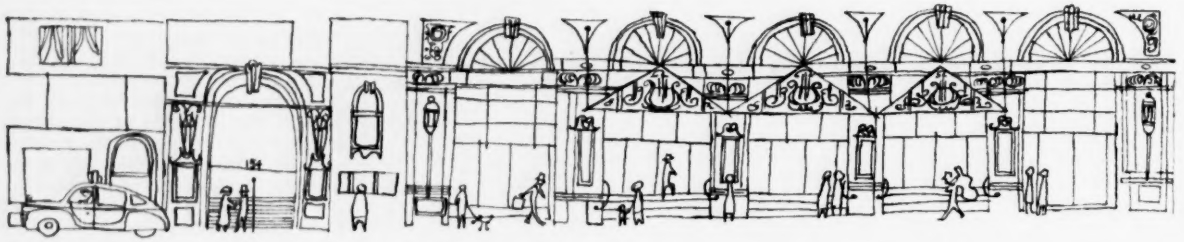
In the closing sentence of his letter Mr. Biskind takes me to task for expressing opinions instead of facts. Now, I have never had that extra amount of courage to presume that my views on a subject as far removed from exact science as music were anything but personal opinions, and I do not believe that intelligent critics and writers on musical subjects have ever claimed their opinions to be facts, either. However, Mr. B. does just that, and we must therefore examine some of his "facts" at close range.

Mr. B.'s own definition of style, his statement that Schoenberg and Stravinsky, who both "knew 19th-Century music much better than do the writers and journalists of today . . . were in no need of fighting any such battles"—all these remarks are definite personal opinions, and should certainly not pass for "facts." Neither should my not very controversial statement that Schoenberg and Stravinsky fought against their 19th-Century background be branded "mishandling of historical data," since it clearly cannot be measured in those terms.

"Verklaerte Nacht" and "Gurrelieder" are, at least in a technical sense, an attempt to continue in the footsteps of Wagner, though to state that they "out-Wagnerred Wagner" is looking at it a bit superficially. But I question the "fact" that *Tristan*, or even more illogically *Parsifal*, contain "in principle and in fact 12-tone music." This is a popular argument with Schoenberg's admirers, the more enterprising ones going back as far as Schubert and late Mozart for "proof positive." It is a good argument to maintain that increasing freedom of chromatic modulation is destined to lead to various forms of free atonality, even though it could be counterargued that the advanced chromaticism of Bach was successfully followed by the stricter handling of tonality in the latter part of the 18th Century. But to argue that the harmonic freedom of *Tristan* already contains the artificial regulations and limitations of the 12-tone technique would be like saying that the freedom

(*Continued on page* 24.)

ALONG 57th STREET



■ We rushed off to the Radio City Music Hall this slopping December morning and got there just in time to view the 10:30 a.m. show: several thousand others also got there in time for Metro-Goldwyn-Mayer's **"Deep in My Heart,"** which purports to be the musicalization of composer Sigmund Romberg's life story. Yes indeed, it's a movie musical, and since it's about one of America's great popular composers and since among those heading the starry cast is that operatic storm center, **Helen Traubel,** this movie's talk along 57th Street. The finale transpires in a Hollywood version of Carnegie Hall. Contrary to the usual Hollywood stunt of enlarging any premises, this flicker seems to diminish Carnegie—what a wee stage that old hall has in the initial long-shot, and what a curious arrangement of boxes, and what an un-Carnegie Hall color it all is. My, my . . . I wonder whether MGM would mind donating their Carnegie to our metropolis: we could use it. About Madame Traubel: she sings some of the Romberg tunes like lieder, and why shouldn't she if that's what she wants to do? She zips into others, kicking her heels up friskily, and why shouldn't she do that if she wants to do just that? But there's a little creeping doubt somewhere in this heart, and why shouldn't there be? The vast Music Hall audience loved Madame when she did a time step, but the people always love an "artiste" when she or he shows the good-fellow side. Anyway, Madame did what they told her to do and she crooned prettily and massively entered right into the dowdy spirit of the occasion. . . . As we noted, the audience loved her. Maybe she's the new **Marie Dressler.** But Dressler was, of course, a great actress and comedienne: that was her business, her perfected gift. We can remember when Helen Traubel was said to be a great singer and that was her business, her perfected gift. Well, we can remember, and maybe now we will always remember her as the last of the red hot lieder singers. Maybe somebody will cast her as Ethel Merman's mamma?

■ Just to make you think for the new year we give you most of a communication from **The Cantata Singers,** Inc., 225 West 99th Street, N. Y. 25, N. Y. We give it to you as an example of the plight in which most, if not all, of our "smaller," well-intentioned musical organizations find themselves. We have similar and even more explicit communications from the much-admired Pro Musica Antiqua, etc., etc. This letter makes its own comment, a bitter one:

DEAR FRIEND:
If you are fond of music, we feel you will be interested to know a few facts about how musical organizations manage to give concerts in New York City at the present time.

For example, The Cantata Singers will perform on December 17th a concert of four baroque settings of the Magnificat, by Monteverdi, Schuetz, Buxtehude and Bach. Three of these works will receive their first American performance, as far as we know. Right now we have only a few tickets left for this concert, and we expect to be sold out well before the performance.

The total revenue with every ticket sold will be $2,300. It will cost us $3,600 to give the concert. The largest single item in this figure is for the professional orchestra. The rest goes for soloists, music, rentals, printing and advertising. The Cantata Singers have as their aim to bring to New York audiences the sacred choral literature of the Bach and pre-Bach era. Nearly all of this music was written for chorus, orchestra and soloists, and for performance in a church. To perform it in any other way would be a distortion of the music and its meaning that we and our conductor, Alfred Mann, would not wish to commit. The reception of our work by the press and full audiences has fortified us in this ideal for many years.

Our audience is limited to the capacity of the church in which we perform, a capacity not much smaller than that of Town Hall. People sometimes complain to us about the price of our tickets, and point to other comparable organizations that charge less. This only means that other groups take a bigger loss, and make up the difference in various ways. As long as we can sell out at our present prices, we will continue to charge them, but we cannot raise them.

Our means of bridging the gap between cost and revenue is to ask people who can afford it to underwrite our work in any amount they care to donate. We have a faithful and growing group of donors, our Associate Members, who are willing to pay more than the price of tickets to see our work continue. If we are to continue (we have planned an all-Bach concert for next May), we must enlarge this group of supporters to make up for costs that have risen sharply in the past few years. We also hope that some day we can find the funds to pay our conductor and manager salaries commensurate with their services.

Associate Membership in The Cantata Singers carries with it certain privileges, including an occasional private musical evening (one is scheduled for February). If you are interested in promoting our musical enterprise, we will furnish you with any further information you wish, and we would be glad to welcome you as an Associate Member. (Contributions are income tax deductible.

BEATRICE FARWELL, President

■ Don't forget to subscribe to *Center: A Magazine of the Performing Arts,* published monthly from September to April inclusive, semi-monthly from May to August inclusive, by The City Center of Music and Drama, Inc., 130 West 56th Street, N. Y. 19. $5 per annum and well worth it because it is unafraid to investigate the recondite and esoteric in music and dance. This is a sort of literary magazine about the theatre arts, especially music and dance. We have no other publication like it. . . . Even though it's now news past, we feel that the new year will be incomplete if we do not print in full the Louis Sherry "Met" opening night menu, *prix-fixed,* so to speak: *Petite Feuille à la Sherry . . . Potage Mimi, Paillettes Bohèmienne . . . Filet de Boeuf, Rôti Rhadames, Haricots Verts Aida, Pommes Château . . . Bombe Praline aux Marrons Figaro, Bonne Bouches Rosina, Café.* . . . We do feel that Louis Sherry could have been a bit more fanciful. . . . And so it's A Happy New Year to all of you, dear readers, every last one of both of you. UBIQUITOUS

ON THE COVER

ONE WAS CHOSEN

Highlights of Herva Nelli's career: "Well, the first Desdemona with Toscanini; the wonderful study sessions with Palumbo; singing duets with my father back in Italy; hot coffee with Sam [her husband] after rehearsals, and coming back home after a performance."

Miss Nelli studying Don Carlos *with her coach, Nicola Palumbo, in his studio in the Hotel Ansonia, New York City.*

By **MARY CRAIG**

"NOT too bad, not bad at all," said Toscanini, sitting with head bowed over the piano and never looking up after the young soprano finished singing her audition numbers. "So I said to Walter Toscanini, 'Thank you very much. It was a wonderful experience,' and walked out," relates Herva Nelli. This was in 1948 and marks the start of an artistic association which has brought the girl with the beautiful clear-cut face and the voice of limpid warmth and crystalline purity to the forefront of the song world. Known to thousands of operagoers, she has been the chosen soprano for Toscanini broadcasts, orchestral performances, and recordings. There are now five Toscanini Album releases in which she is starred—*Otello, Falstaff,* The "Manzoni" Requiem of Verdi, *Bal Masque,* and *Aida.* At the Metropolitan she is singing more and more the lead roles of her extensive repertory, her available concert time is heavily crowded, and she has been heard five successive seasons at the Lewisohn Stadium, the Robin Hood Dell, and in countrywide festivals.

Herva Nelli is in all respects so much the embodiment of our idea, adolescent and mature, of an all-American prima-donna that I was quite surprised to learn that she was Florentine by birth and was about 12 when her newsman father found himself at such odds with the current regime in Italy that he migrated with his family to Pittsburgh, U.S.A., until better days permitted him to return.

Before leaving Pittsburgh and her vocal studies at the Musical Institute, Nelli received her parents' consent to marry Sam Martino, who believed so thoroughly in her great singing gift that he gave up a prosperous business to bring his young bride to New York City, the center of opportunity. It has been the happiest of marriages—first in a small house in Brooklyn, now in a personally remodelled apartment in N.Y.C. "And oh, we do hope for a little home in the country!" sighed Nelli.

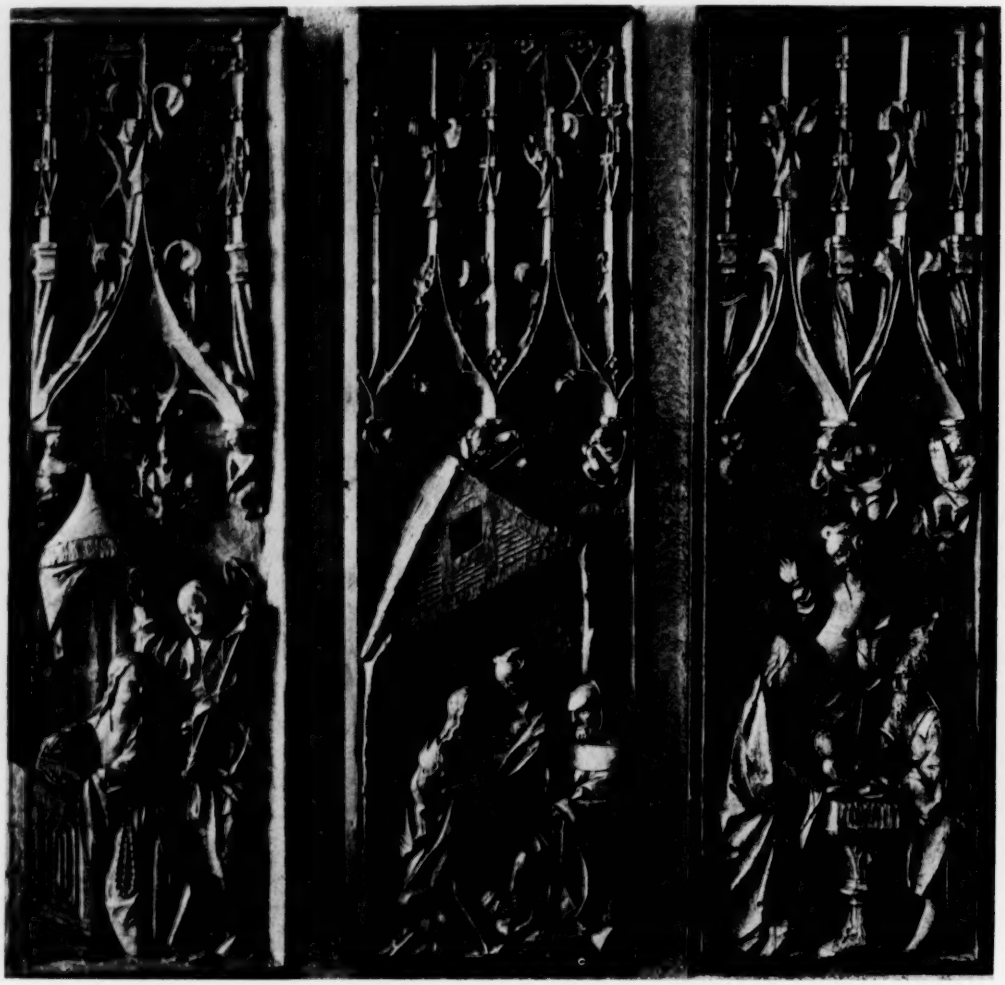
Herva Nelli is never ashamed to state that she worked her way to the top. She sang for Salmaggi, who has given several great singers and conductors their "first break" in his Popular Price Grand Opera at the Brooklyn Academy of Music; she sang in Philadelphia (I remember a glorious *Norma* with the La Scala there), in Cincinnati, San Francisco—wherever there was a real opportunity. "But I was always careful not to overuse my voice and it kept its freshness. Then I was lucky enough to find just the right teacher in Nicola Palumbo. He had been at the Naples Santa Cecilia Conservatory and was first viola player in orchestras in this country. One evening, after a performance, he stopped me and said that the voice was lovely but that I was singing all wrong. I asked if he taught voice or coached, and he said 'Neither.' 'If you ever do,' I told him, 'I will be your pupil.' It seems that Licia Albanese had also urged him to open a school. He finally did, and we both went to study with him. Palumbo has taught me everything I know and will know about voice. Except what I later picked up from working with Maestro Toscanini, I owe everything to Palumbo.

"It was dear Licia Albanese who first mentioned my name to Toscanini. One day Albanese finished an assignment with Toscanini and said, 'If you ever want a soprano for dramatic roles, hear Herva Nelli. Don't forget the name.'

"Maestro Toscanini, as you know, selects voices for 'line' in singing, for the particular *timbre* which he feels suits the role. There was much difficulty when the time came to engage a Desdemona for the *Otello* presentation. Many were called but none was chosen. One day Toscanini remembered the name 'Nelli.' 'Why of course,' said Trucco, who had conducted when I sang at New York's Center Theatre. So he phoned over to Brooklyn and said, 'Nelli, we want you to sing for Toscanini.' I thought it a joke. 'Who do you think you're kidding,' I answered, and hung up. He called back and insisted that he meant it. 'Come today, come as soon as possible, but come and sing.' I said, 'Wait. First I've got to relax.' It was like being stunned for a moment Then I put three arias under my arm and took the subway—still shaking. Toscanini never lifted his head when his son said 'a lady to sing for you.' I did the 'Pace mio dio' from *La Forza del Destino.* He just grunted a little. Without any words we went into the Nile aria from *Aida.* Then the 'not bad' comment, and I departed!

"A few mornings later the Maestro arose 'like a storm.' 'Where's that girl? The Brooklyn one—that Nelli?' I was summoned," continued Nelli, "and I had to tell him 'but Maestro, I don't know the opera.' 'No matter, I will teach you,' he promised. And he certainly did. For three long months I worked on long phrasing, on fining down my voice to get the 'color' Toscanini wanted (the voice of a 15-year-old girl in Act I), to release warm legatos and keep the clarity of pianissimos, yet keep the quality mature and womanly as the story developed towards climactic intensity. I would get one passage, and he would say 'that's it.' I couldn't sleep nights. My husband would get up and make coffee at 3 a.m., and we'd sit and suffer together. He was sick too! Do you know, it was almost two years before I would listen to the recordings. I was scared."

(Continued on page 25.)



"The Annunciation," "The Nativity of Christ," and "The Presentation of Christ in the Temple"—three of the thirty-seven oak panels (c. 1500) representing scenes from the lives of the Virgin and of Christ, now hanging in The Cloisters, New York City.

THE SYMBOLOGY OF CHRISTMAS

"For unto you is born this day in the City of David a Saviour, which is Christ the Lord."

By LEON CARSON

FROST in the air, carillons pealing "Adeste Fidelis" above scurrying crowds, candlelit cathedrals, holly and mistletoe aflame with tinselled stars, streets fragrant with the odor of balsam and pine, music everywhere singing the world's most beloved story. This is the winter solstice, a time sacred from the earliest days of man, a holyday of picturesque customs, of magic, of myriad symbols expressing man's beliefs and hopes.

By reason of direct relationship, association, or as a visible sign of something invisible, symbols in one form or another have been employed to convey the inner meaning of both pagan and Christian ceremonies. Since the first century A.D. Christmas has produced an enormous amount of symbolism—festive, colorful, happy, vital—in the celebration of a joyful event. Even in these days of "realism" and "science" we still take time out at Christmas to exchange gifts, decorate our churches, homes, streets, and places of business, and to make use of a multitude of ancient symbols that have come down to us through the centuries—many inherited or borrowed from

archaic faiths and embroidered into the rich tapestry which is Christmas.

THE CHRISTMAS TREE

As we turn back the pages of history, we find that the reverence and use of evergreens originated with nature-loving ancient peoples. Druid and Viking priests ascribed potent magic to thorn, oak, and mistletoe. The first Yuletide tree was probably of Teutonic origin. There is a note of its use in the Eighth Century. A legend recounts that Boniface, an English missionary in the forests of the German tribes, substituted a fir tree in place of the Sacred Oak, to which sacrifices had been made for ages in the name of Odin. Pointing towards the wild winter stars, the fir later became a symbol for the soaring spires of church and cathedral. In 1604 the Christmas tree was first mentioned in literature, in the German city of Strasburg. It was not until the Nineteenth Century, however, that England adopted the custom of using the tree as a symbol of Christmas, and with it continued the Yule log custom of pre-Roman times. In America, the Christmas tree was introduced by homesick English and German settlers. Closely associated with the Christmas tree is the symbolic figure of our American Santa Claus, the descendant of old St. Nikolaus, a real saint born in Asia Minor late in the Third Century and particularly dear to children of continental Europe (The Low Countries, France, The Balkans, and Russia).

"The Adoration of the Shepherds"
EL GRECO (1541-1614)

THE MANGER

Fast becoming popular in America is another symbol of the Nativity—the manger scene of the Christ Child's birth. To the Italian it is the "Presepio," to the French the "Crêche," to the German the "Krippe," and to the Spaniard the "Nacimiento." The little figurines, the manger, the animals, and other details, unusual coloring and lighting effects, have inspired many artists, outstanding examples of whose special art can be seen today in cathedrals and churches (Protestant, Catholic, and Greek Orthodox) as well as in the windows of small suburban homes.

St. Francis of Assisi, granted permission by the Pope to build a Presepio in the diminutive village of Greccio, constructed on a life-size scale a stable, with live animals and people. To this realistic presentation his parishoners came to worship and were inspired to greater religious zeal. The Presepio, more perhaps than the tree, has become the major Yuletide symbol in the hearts of the Italian people.

CANDLES

Centuries ago — how many we cannot be certain — the candle was pressed into service on many and varied occasions — birth, marriage, death. Later still, candlelight provided the proper atmosphere for whispered but harmless discussions among young and old concerning evil spirits, witches, ghosts (when the flame turned blue), and the like. We are not sure just when the candle was first employed in either the Roman or Anglican Christmas season celebrations, but probably it was when the earliest Christians burned their crude candles in celebration of the Sacred Mysteries, and subsequently as a symbol of truth in their worship. But we do know that it was about the year 616 that St. Isadore made mention of the original use of liturgical lights. The bearers of these lighted tapers were known as the Ceroferari, it being their principal duty to hold the wax candles when the Gospel was read and at the offering of the Sacrifice. In the Eleventh Century the blessing of candles became customary, and sometime in the following century Pope Innocent III directed that the cross, which was placed in the center of the altar, be further guarded by two candlesticks during the celebration of the Mass. It was to the credit of the great reformer Martin Luther that the custom of illuminating the Christmas tree with candles originated, thus giving an effect of the stars above shining brightly on the tops of the fir trees at Christmas time. Today the candle of lowly origin has come into its own, playing an important and dignified part in Yuletide worship.

CAROLS

The singing of carols, both indoors and out, during the Christmas season is becoming increasingly popular in the United States. They are sung in their original form as well as in contemporary arrangements, although many of the latter are too elaborately embellished to suit the purity and simplicity of the original. We are told that in the year 129 Telesphorus, Bishop of Rome, instituted the Feast of Noel. He writes, "In the Holy Night of the Nativity they do celebrate and solemnly sing the Angels' Hymn ("Gloria in excelsis Deo, et in terra, pax . . .").

In 1521 the very earliest printed collection of carols was released by Wynkyn de Worde, which included the now famous "Boar's Head Carol," later to be refurbished and sung in somewhat different form. The first known carol writer, we believe, was the Fourth-Century Spaniard Aurelius Prudentius, who composed hymns and carol forms in Latin. Some researchers

(Continued on page 25.)

LISTENING WITH BOTH EARS

By FRED GRUNFELD

How "Basic" Can You Get?

NEARLY everybody nowadays has taken to publishing a recommended "basic" library of LP records. Metropolitan newspapers offer the collective suggestions of their critical staffs, magazines are running them in instalments, LP catalogs have added them as helpful guides to the perplexed, and they appear on the backs of record jackets. The selections vary considerably, we've noticed, according to whoever is doing the picking and choosing. Some "basic" libraries include only those great hulking masterworks upon which our whole musical culture is founded: *Peer Gynt, The Nutcracker,* and *The Fifth Symphony.* Others go further afield, suggesting a mixed field of aged warhorses and relatively untried, but richly caparisoned chargers like Orff's *Carmina Burana.* But they're all alike in one respect — they have, perforce, the cold impersonality of a Great Books Program, leaving little room for differences of taste and feeling.

What's really required is some way of determining precisely what records a collector should start with, a fundamental library that's tailor-made to suit the psychic and emotional needs of the individual, like face-powder at Charles of the Ritz. Already some research organizations are working on ways and means to make this personal approach possible. The Audio-Esthetic Center of Westbury University, Long Island, is engaged on a long-range program to devise accurate tests and projective methods which, when correlated with over-all tables of LP availabilities, a person should acquire.

Though the study is far from complete, Dr. Leland Lapp, director of the Center, was kind enough to permit us access to the files which will be used in the forthcoming *Evaluation of Listening Behavior* (Lapp and Associates, Hennington-Trowne, New York, 1958), a monumental volume on the anatomy of basic record needs. These files are highly significant. Volunteers who come to the center for guidance are subjected to a battery of tests to determine their innate and instinctive musical preferences and to assist in classifying their particular listening type. The construction of these tests is highly ingenious. They avoid direct questions — "Do you prefer Beethoven to Mozart?" — in favor of such subtle ones as these: "Do sudden loud noises startle you?" "Would you prefer being seen in the company of Bing Crosby, Maria Callas, or the Budapest String Quartet?" "What is your normal pulse rate?" "Do you believe heard melodies are sweet, but those unheard are sweeter?" "How would you pair off two of the following: Sir Edward German, Jean Francaix, Emory Deutsch, John Ireland, Jim Europe?" "How long has it been since you oiled the hinges on that squeaky garage door?" "Does the theremin set your teeth on edge or not?"

Answers are correlated automatically by electronic computer, which also supplies complete and detailed "basic" library requirements for each volunteer. Dr. Lapp was kind enough to allow us to publish a few of his case-files:

Gonzalo G. Temerline, the coal executive who headed the Pullman County Grand Jury during the recent rackets investigation (a somewhat balding, but distinguished gentlemen, brother-in-law of the voluptuous Bernadine Callison of Palo Alto), responded as follows to the above questions: "Yes"—"Callas"—"80"—"No"—Francaix-Ireland"—"3 months" — "Yes." Computed results showed that his library should contain a nucleus of Tchaikovsky's *Snowmaiden,* the Haydn *Surprise Symphony,* Debussy *Boite à Joujoux,* Liszt's *Mazeppa,* and Falla's *Three-Cornered Hat.*

Mrs. P. Arbiter, Rockport society leader and founder of the Rockport Chaminade Society, took the Center's tests several times with varying results, but was found at last to require the Schumann Piano Concerto, the Grieg Piano Concerto, Tchaikovsky's First Piano Concerto, Liszt's Second Piano Concerto, and Arnold Schoenberg's *Erwartung.*

Miss Maryla D. Goode, Washington correspondent of *The Lancet* and a lady of firm convictions, answered: "No" — "The Budapest String Quartet" — "85" — "Yes" — "German-Deutsch" — "2 weeks" — "No." Her final computation called for Humperdinck's *Hansel and Gretel,* the Elgar *Wand of Youth* Suite (No. 1), the Purcell Trio Sonatas, Beethoven's *Appassionata,* and the Dohnanyi *Variations on a Nursery Tune.*

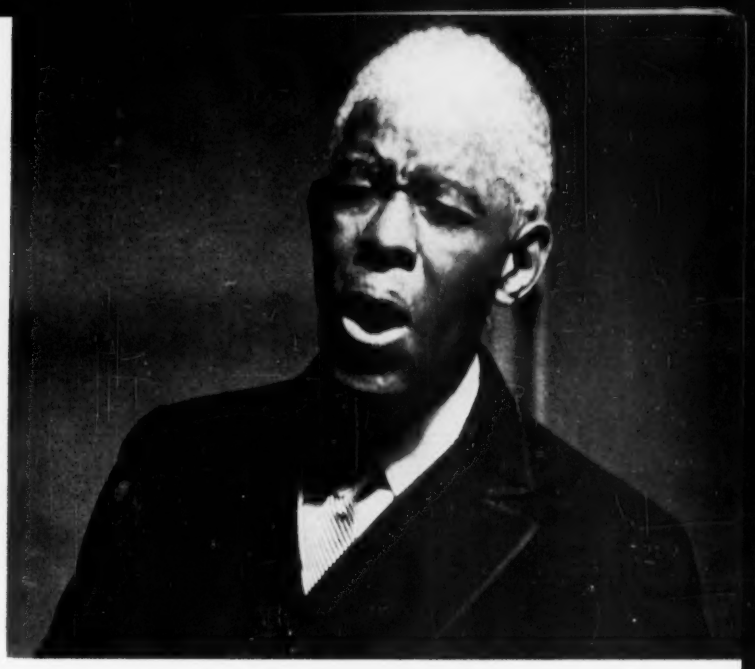
A strong negative streak in Sumner Lorrington-Taylor, the shipping magnate and whist champion whose recent Bermuda exploits have earned him tabloid notoriety, but whose heart (Dr. Lapp says) is really in the right place, caused him to answer: "No" — "The Budapest String Quartet" — "100" — "No" — "German-Deutsch" — "2 weeks" — "No." The computer recommended a basic library of Tchaikovsky's First Piano Concerto, Liszt's *Mazeppa,* Humperdinck's *Moorish Rhapsody,* Elgar's *Enigma Variations,* and Schoenberg's *Erwartung.*

A more typical case was S. Morgan Manners, young account executive at Brennon-Davis & Lodge (whose success on Madison Avenue has been attributed to the fact that he wears shiny blue serge suits), who answered: "Yes" — "Callas" — "110" — "Yes" — "German-Ireland" — "6 months" — "Yes." His basic library needs included Schumann's *Carnaval,* the Elgar Cello Concerto, Donizetti's *Don Pasquale,* the Gounod *Faust* Ballet Music, and Samuel Barber's *Knoxville, Summer of 1918.* He volunteered to take a second battery of tests and the results were identical, except that the computer suggested Schumann's *Kinderscenen* in place of the *Carnaval.*

Mrs. Standish Augenfels, whose answers we cannot print in full for a number of reasons, proved to be Dr. Lapp's most unusual volunteer. The electronic computer recommended a basic library of Tchaikovsky's *Nutcracker Suite,* Grieg's *Peer Gynt,* Beethoven's Fifth, the Schubert *Unfinished,* and *Scheherazade* by Rimsky-Korsakov. Dr. Lapp still doesn't know whether one of the circuits shorted while her results were being tabulated.

"LIEDER IS OF THE PEOPLE"

"It is not the artist who should emerge triumphant, but rather the art."



By **ROLAND HAYES**

FOR forty years and more my life's work has been the study and performance of lieder. During that time one of the things that has interested me greatly has been the reaction of the American public to German lieder. Though this public is little informed regarding the history and background of lieder, it has nevertheless been devoted to the art. It may not have heard much about Johann Michael Vogl, a most distinguished singer of Schubert songs, who was born in Austria in 1768; nor of George Henschel, born nearly 100 years later in Germany; much less of the great galaxy of singing artists who were prominent in the intervening years. Why then has the love of this music taken such deep root in America? My own opinion is that this form of art has a universal appeal. All that is necessary to awaken sensitive souls to its beauty is the dedicated and skilled artist.

Lieder is *of* the people. We are told, and we read in books, that from earliest days in all lands people loved to make rhymes and to tell stories; that this created a longing to beautify words with music; and that thus the first folksongs were born. From the German *volkslied* (folksong) the *kunstlied* (art song) evolved. I choose here to use the German term *lied* in preference to the French *chanson*, the Italian *canzone*, or the English *song*, because the Germans, more than any other people, have been able to retain and develop a national quality which distinguishes all their songs.

The folksong, spiritually enriched by the Reformation, prepared the way for motets and cantatas of Bach and others. From these were later developed our great symphonies. All of this had a definite influence on the lieder compositions of Beethoven, Schubert, and other outstanding composers of the romantic and modern periods.

James Husst Hall, in his fine book *The Art Song*, says, "the same impulse that results in art-song had already found expression in folksongs." No finer example of an art song growing out of folk music can be found than Sebastian Bach's "Bist du bei mir." Here, as elsewhere in his sacred music, Bach often uses a folksong foundation and introduces the voice in a way which parallels the style of Italian composers of the "bel canto" period.

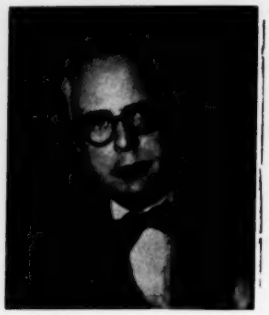
Speaking of "Bist du bei mir" reminds me of the occasion of my first meeting with Dr. Theodore Lierhammer of Vienna. I had gone to study with him the Bach tradition of song. A short time before, I had come across "Bist du bei mir." It appealed to me so tremendously that I could not rest until I knew more of this composer's work. At my audition I was asked to sing something—whatever I chose. I sang the Aframerican folksong "Deep River," because I felt that there was some affinity between this song and Bach's work—something akin in the beautifully curved, sustained phrases. When I had finished, Dr. Lierhammer asked me to sing another. I then sang "Bist du bei mir." I had not finished the last phrase before he sprang to his feet, exclaiming, "Mein Gott, but it is all there—it is the same language. I had always heard that the Negro songs were all jig-a-jig-a-jig. What a revelation!"

It is true that I had learned about vocal technique in America, but I had to travel to Europe to learn about music. After my interview with Dr. Lierhammer, I studied with him for more than three years. I was fortunate, for he had studied with the leading lieder singers of his day —Julius Stockhausen and Mariano Padilla y Ramos. Before that I had been told that musical treatment of song texts by composers of Bach's time was "pure music"—meaning music without sentiment, music of a crystalized intellectual form. But with Dr. Lierhammer I learned that Bach was the sort of composer whose musical genius touched and encompassed all poles of musical expression.

But before I went to Dr. Lierhammer I worked for three years in London with Sir George Henschel—two sessions every week. That gave me a true foundation, a general understanding of all the lieder schools and their various traditions. We studied hundreds of examples, and he imparted to me firsthand knowledge which he had obtained from his earlier masters. We owe so much to men like him and to all great singers who through the years have maintained the finest in lieder tradition.

The relationship between my instructors and me was interesting. We worked together beautifully as artists—youth speaking to maturity, and maturity to youth. From them I fell heir to one of the richest musical traditions of the age. That is the way lieder has always been passed on from one generation to the next. During those years, too, I built a very extensive repertoire of songs. But now, more than ever, I am endeavoring to build programs in such a way as to trace the evolution of lieder, and at the same time provide a variety of movement, mood, light, and shade.

My hope is that the best traditions may be served. It is not the artist who should emerge triumphant, but rather the art. Only thus can the universal message of love and beauty, which music has for the world, be made manifest among its peoples.



THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, ***Chief Critic and Editor***

METROPOLITAN OPERA

"Cavalleria Rusticana," "Pagliacci," Nov. 27—This was the first double-bill presentation of the current season. A smoothly routined performance of Mascagni's "Cavalleria Rusticana" was given, with a well-matched cast consisting of Zinka Milanov as Santuzza; Mildred Miller, Lola; Richard Tucker, Turiddu; Frank Valentino, Alfio; and Thelma Votipka, Lucia. Miss Milanov's Santuzza was vocally and emotionally impressive, while Mr. Tucker created a highly dramatic picture of the luckless Turiddu, together with some outstanding moments of singing. The remainder of the cast made important contributions to the success of the opera.

The "Pagliacci" of Leoncavello brought another excellent group of singing-actors before the footlights. Nedda was sung by Lucine Amara; Canio, Mario Del Monaco; Tonio, Robert Merrill; Beppe, Thomas Hayward; and Silvio, Frank Guarrera. Miss Amara was heard to advantage in the Ballatella. Mr. Del Monaco's realistic portrayal of the Canio role was enacted and sung with commendable ardor, and the singing of Mr. Merrill in the Prologue, and of Messrs. Hayward and Guerrara in later scenes, projected a generally high order of singing and action.

Alberto Erede conducted both operas in commendable style. The chorus, as usual, provided added color and artistic impetus for the evening's proceedings. L. C.

"Aida," Nov. 30, E—"Aida," commissioned from Verdi for the opening of the Suez Canal, was performed in observance of the exact centenary of the signing of the Suez Canal Charter. In a box attending the performance were Ahmed Hussein, Egyptian ambassador, and Mrs. Hussein, and officials from the U.N. and diplomatic corps.

Zinka Milanov exhibited her mature artistry as Aida. Ettore Bastianini as Amonasro sang well and was dignified histrionically. It was his first Amonasro at the opera house. Last-minute replacements brought Blanche Thebom as Amneris a well-deserved success, her rendition of the part being vocally superb and a treat to eye and ears. Cesare Siepi was Ramfis, replacing Norman Scott, who sang the King in place of the indisposed Luben Vichey. Fausto Cleva conducted the spirited performance, with Mario del Monaco again singing Radames. H. W. L.

"Manon," Dec. 3, E—Possibly the best sung performance of the mellifluous score in several seasons. This was an Italianate rendition, completely minus Gallic elegance and that touch of finesse one associates with staging of the French operas. But the voices were thrilling, the action moved with speed and vigor, and in the pit we had that old lion, Pierre Monteux, bringing out every shimmering strand of instrumental color, weaving the threads of nuance into ecstatic beauty of sound.

As the heroine of the slightly tragic tale, Victoria de Los Angeles was enchanting; her exquisite voice was at its pristine best. The Manon airs for soprano, fragmentary in linear continuity and more exacting than the layman realizes, were ably negotiated with subtle appeal and ease. Miss De Los Angeles' acting was uninspired; her costuming in the first two acts was deplorable; and I have a definite quarrel of some years' standing with the Met's custom, when wigs are not a "must," of permitting their divas to wear their everyday hairdoes without regard for period or setting. But one must admit that the lovely vocal work was compensatory for the Italian-boy crop. Though wouldn't that indicate that the heroine was already on the road to Le Havre—or worse? Cesare Valletti as the youthful Des Grieux made an appropriately handsome figure singing with exceptional style and sincerity that won roars of applause from the audience for his two great arias, "Le Rêve" and the "Ah, Fuyez." As Lescaut, Fernando Corena turned in an admirable job of song and action, although his French accent verged on an indescribable *patois*. Lorenzo Alvary, substituting for indisposed Jerome Hines as the Count Des Grieux, was properly dignified and important, singing capably with a somewhat hollow tonal production. There was a debutante of interesting calibre in Shakeh Vartenissian, who sang Pousette. Hers appears to be a lovely, clear, and sizable voice. She has poise and stage assurance (she's a little on the heavy side, but maybe we need that in a few more primadonnas). One hopes that Miss Vartenissian will not be relegated to sup-

Manon *at the "Met"—"Possibly the best sung performance . . . in several seasons." Dance Sequence in Cours la Reine scene (Act III, Scene I).*

porting roles, as has happened to others of outstanding gifts. The remainder of the excellent cast included Margaret Roggero, Rosalind Elias, as Javotte and Rosette; Alessio De Paolis, Guillot; George Cehanovsky, De Bretigny; Lawrence Davidson; James McCracken; and Calvin Marsh. The decor, revised by Ellen Meyer, made the viewer covetous for the drawing-room furnishings. Color was good; lighting in the Cours la Reine scene, queer—lanterns aloft while the ladies unfurled sunshades. Action by choristers and dancers—well, why go into that? The music was superb. M. C.

CARNEGIE HALL

Ray Lev, pianist, Nov. 19, E—It is Ray Lev's personality rather than her pianism that makes her an outstanding artist. There was a surprising lack of clarity and a heaviness in Mozart's Variations on a Minuet by Duport, and a general carelessness about the Schumann "Papillons." Much of the individuality of Miss Lev's playing seemed to exist for its own sake, except in the case of the Brahms Sonata in F Minor (Op. 5), where the big lines were grandly conceived and executed, though marred by many minor inaccuracies.

As is her annual custom, the pianist introduced several new works: "Sketch" by Alfred Goodman, wrathfully dissonant for no particular reason; "Romanza," a rather showy but sincere effort of William Ahern; and Sonatina No. 2 by Irving Mopper, a lush and unconvincing work. Miss Lev also included works of Chopin, Dvorak, Ionesci, Rachmaninoff, and Liszt.

M. D. L.

. . . pianism of massive sonority, not always accurate but never lacking in brio. J. B., N. Y. TIMES

. . . there is an impressive dramatic quality about her interpretations, and a vigor that cannot be ignored. Yet the irresponsible tempi, the plentiful inaccuracies make it hard for the fastidious to enthuse.
P. G-H., N. Y. HERALD-TRIBUNE

Leopold Stokowski, Boston University Chorus, Orchestra, Nov. 21, E—This time it was not only the magic and the superb conductorial fascination of Leopold Stokowski which made the audience stand up and cheer the first performance in New York of Carl Orff's "Carmina Burana." It was also enthusiasm over a work which stands out like a rock among contemporary musical creations. About two years ago Ira Hirschman had invited members of the press to a private audition of a record of this work, and it impressed them by its novel approach to musical form and full-blooded musicianship. Based on Medieval poems in Latin, German, and French, the work sings of the changing fortunes of Fate, the blessings of Spring, the zestful life in the Tavern, and the various incarnations of love. The poems are earthy, direct, daring. So is the music. It is music which has its own characteristics. One can not categorize it, attribute it to any school or compositorial line. Its overwhelming power stems from its melodic richness which is always fresh, a rhythmic texture of great variety, and an orchestral tapestry which is colorful and, though traditional, always novel. It is tonal music, and to enjoy it no system is necessary. The entire work has an archaic beauty, but its archaism is never that of antiquity. Its colors glow like the pictures of the great Medieval masters. It is to the honor of Boston University Chorus and Orchestra, the Choir Boys of Saint Thomas Episcopal Church in New York, and particularly of Leopold Stokowski to have brought this masterpiece of contemporary music to our attention.

Preceding the "Carmina Burana" was Norman Lockwood's "The Prairie" (after poems by Carl Sandburg). This is music of a craftsman, well versed in choral writing and orchestration. It is not distinctly individual music, and its usage of American folklore elements is sometimes a bit forced, but the composition is effective and was given a laudable hearing. H. W. L.

("Carmina Burana") *. . . one of the most fascinating and delightful choral works that this century has produced, on either side of the water.* ("The Prairie") *The writing is sincere, melodic and substantial in workmanship.*
O. D., N. Y. TIMES

("Carmina Burana") *. . . the results are disappointing. For here it is the mind that reigns to the almost total exclusion of the heart. It is a good mind, and obviously even a good musical mind, but what we behold is more the mind of a historian and philologist than that of the creative musician.* P. H. L., N. Y. HERALD-TRIBUNE

Michael Tree, violinist, Nov. 23, E—Michael Tree took the stage of Carnegie Hall and after his first few bars one knew that one was in the presence of an exceptional talent. Mr. Tree, now 20 years old, received his musical education from Efrem Zimbalist, director of the Curtis Institute of Music in Philadelphia, and he graduated with highest honors in his recital here. Unheralded as he was, his name will join those of distinction in the musical profession from now on. In two classic

MICHAEL TREE—*"exceptional talent"*

works, Vitali's Chaconne and Mozart's Sonata in B-flat Major (K. 378), Mr. Tree showed his excellent musicianship, which employs tremendous technical dexterity as a means to an end. Especially fine was his rendition of the Andantino in the Mozart Sonata, which sang with rare beauty and was played with penetrating introspection. The *pièce de résistance* of the program was Khatchaturian's Violin Concerto, in which, as earlier in the evening, Vladimir Sokoloff was an excellent partner at the piano. The Concerto is a virtuoso piece of first order, not deep in musical content but melodious and pleasant to hear and abounding with violinistic fireworks. Michael Tree did himself proud. He played it with brilliance, and his fine bowing arm and the tonal beauty of his playing made listening a pleasure. Vieuxtemps' Fantasia Appassionata and Zimbalist's Sarasatena Suite, both brilliant display pieces for the violin, were traversed with remarkable dexterity. If Mr. Tree now has the opportunity to play often and develop his splendid gifts, we will be richer for an important young artist of first caliber.

H. W. L.

He already has exceptional technical equipment and an artistic style. He needs now to develop his own individuality, to find himself by as many public appearances as possible, to mature as a young artist can only mature and gain personality through the exercise of his abilities, which in this case are unusual and more pronounced than Mr. Tree completely manifested last night.

O. D., N. Y. TIMES

. . . probably the most brilliant young debut in the recent past . . . the violinist evidenced not one lapse from the highest possible musical and technical standards.

L. T., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, Nov. 25, E—Bruno Walter had chosen for his second week's appearance a program which only he could interpret with such authoritative simplicity and heartfelt warmth. It started with Schoenberg's "Verklaerte Nacht," which after 55 years (it was written in 1899 for string quartet, later arranged for string orchestra by the composer himself) has lost nothing of its haunting beauty. Though it may be overlong and repetitious in spots, it is the work of a musician to whom melodic ideas come with Schubert-like abundance and who is a master craftsman in designing an orchestral texture of beguiling color. The performance was superb and the orchestra followed Dr. Walter's baton with utmost devotion. Mozart's Symphony No. 38 in D Major (K. 504) completed the first part of the program. Dr. Walter gave the work in all its passionate impact—the opening Adagio bars full of dramatic tension, the Andante singing like a prayer, and the last movement storming to a triumphant finale. In commemoration of the 50th anniversary of the composer's death, the program was completed with Dvorak's Symphony No. 4 in G Major (Op. 88). Less known than the "New World" Symphony, the work in this reporter's opinion represents the composer even more characteristically. The "Musikseligkeit" of the Czech master is nowhere more felicitously expressed than in this magnificent work. In the epic interpretation of Mr. Walter, the performance earned an ovation for conductor and orchestra.

H. W. L.

Mr. Walter directed the "Prague" Symphony with obvious feeling and affection, which were expected. But we had not expected so intense a reading of Schoenberg's piece.

O. D., N. Y. TIMES

("Verklaerte Nacht") . . . *the whole was very well played.* ("Prague" Symphony) *Mr. Walter gave the symphony a good, though not perfect performance.* (Dvorak Symphony) *Mr. Walter was at his best in this work. The pace was ideal, the rhythm sharp, and the balances excellent.*

P. H. L., N. Y. HERALD-TRIBUNE

David Bar-Illan, pianist, Dec. 1, E—Mr. Bar-Illan, who made his debut, possesses a pianistic talent—technically at least—of great promise. He played a demanding program, consisting of two preludes and fugues from Bach's

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Well Tempered Clavichord, Schubert's Wanderer Fantasy, three pieces by his countryman, the Israeli composer Ben-Hayim, two preludes by Debussy, of which "Feux d'Artifice" was traversed with impressive brilliance. After intermission followed the rather percussive and ugly sounding Sonata No. 1 by George Travis and a group of Chopin. A large audience was greatly impressed with his pyrotechnics, and impressive they were. But, were they music? As soon as technic becomes a goal in itself and ceases to be a means to an end, it detracts from the artistic effect. So it did on this occasion. Mr. Bar-Illan's Bach was very clear, his Schubert overly aggressive. The Ben-Hayim pieces he played with great affinity—the brilliant Toccata was a splendid tour de force. In Debussy one missed the coloristic finesse, though "Feux d'Artifice" was brilliantly thrown off. The Travis piece in its percussiveness was meat for the youthful artist's present artistic inclination. In the Chopin group he played with brilliance, but the closing Ballade in F Minor suffered from an abuse of the pedal, a tendency Mr. Bar-Illan has to watch generally. There is great promise in this artist, but he has to mature and recognize that making music is more than playing loudly and fast.
H. W. L.

. . . technical facility along with a somewhat dry tone and a rather mechanical interpretive style. . . . In the brilliant Toccata of Paul Ben-Hayim, the artist reinforced the impression that he was a well-routined technician seeking to outdo Mr. Horowitz at his own game. J. B., N. Y. TIMES

. . . a young pianist soundly trained in the ways of modern day virtuosi. He is equipped with stamina, speed and roaring sonorities. . . . What he lacks, however . . . is the ability to grasp these various skills and tie them into a bundle of genuinely expressive performances. His concern is ever with surface elements, with wild and brave display.
J. S. H., N. Y. HERALD-TRIBUNE

N. Y. Philharmonic-Symphony, Dec. 2, E—George Szell started his guest tenure for this season with a concert featuring Nathan Milstein as soloist in Bach's A Minor Violin Concerto and Bruch's G Minor Concerto. His playing was a rare treat. In the Bach he comprehended the innate spirit of the work, which is basically chamber music in which the solo instrument is just a featured player. By adapting this attitude, Mr. Milstein achieved an air of authenticity which increased the effectiveness of his interpretation. Bruch's often mistreated concerto he played with a beauty of tone, a nobility of conception, and a musical temperament which successfully avoided the pitfalls of sentimentalization, and showed the work in its proper perspective. He and Mr. Szell, who gave sympathetic orchestral support, received an ovation.

George Szell opened the concert with a splendiferous rendition of Berlioz' Roman Carnival Overture, and offered the local premiere of Boris Blacher's Variations on a Theme of Paganini. This brilliant score on Paganini's popular theme uses its particles, its rhythmic pattern as the basis of an imaginative permutational effort. The orchestra sparkles and shines, its different groups are used in singularly enticing instrumental effects. Mr. Szell and the Philharmonic Orchestra played the composition masterfully. To Ravel's "Daphnis and Chloe" Suite No. 2 Mr. Szell gave a memorable interpretation. H. W. L.

. . . brilliant and admirable entertainment. . . . The Variations proved decidedly worthwhile, and not nearly so bad as persons shy of modernism had feared. We have seldom heard Milstein play with such elan and mastery as he evidenced in the two strongly contrasted violin concertos of Bach and Bruch, played as though each were his birthright. O. D., N. Y. TIMES

Mr. Milstein's technical mastery, consistently delectable quality of tone and comprehensive musicianship were impressively apparent. . . . Mr. Szell and the orchestra gave the noted violinist well proportioned and sympathetic cooperation, and a sense of mutual understanding between the conductor and orchestra was also conveyed in the lucid and sensitive performance of the Blacher Variations, as well as in the Berlioz and Ravel works.
F. D. P., N. Y. HERALD-TRIBUNE

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Casadesus and Francescatti, Nov. 30, E—In a benefit concert for the American Library in Paris, Inc., Robert Casadesus, pianist, and Zino Francescatti, violinist, well-known masters of their instruments, assisted by the Guilet Quartet (Daniel Guilet, Bernard Robbins, Emmanuel Vardi, and Benar Heifetz), all pooled their formidable resources in an all-French program. The Franck Sonata in A and the Debussy Sonata were captured supremely by the two artists. It is unusual when two solo virtuosos join forces realizing that they both must relinquish a part of their individuality in the interest of the best musical results. Here was chamber playing in the pure ensemble sense—prismatically colored, technically fastidious, exquisite in balance, subtle and discriminating in projection.

Mr. Casadesus' "Hommage à Chausson" (Op. 51) for Violin and Piano is lovely in its suggestions of Chausson throughout, though it is no more advanced idiomatically. Concluding the program with Chausson's Concerto in D (Op. 21) for piano, violin, and string quartet was a happy musical concession, for the work, while expertly written, is not of hallowed taste. Nevertheless, it sings freely and has its own kind of elegance; but this was partly due to the polished and totally splendid performance it was given by master instrumentalists who have proved themselves equally great ensemble musicians. M. D. L.

The colors and balances these musicians brought into play were breathtaking as sheer felicities of style, but even more impressive was the way in which every detail was fused into the interpretation as a whole.
H. T., N. Y. TIMES

. . . an evening of genuine chamber music in which the personality of each player was steeped in ensemble finesse rather than devoted to virtuoso musings.
J. S. H., N. Y. HERALD-TRIBUNE

Concertgebouw Orchestra, Dec. 3, E—Conducted by Rafael Kubelik, the celebrated Concertgebouw Orchestra of Amsterdam paid its second and last visit to a completely sold-out Carnegie Hall. The wondrous tone of this ensemble, long known here from recordings, spelled its magic at this personal appearance. Like an old brocade its tone shines but never glitters, it has the nobility of an old building whose facade is tinted by a patina that gives life to its contours. This orchestra has a proud tradition, and its members are aware of it. Though it is a virtuoso ensemble, it never merely shows off its dexterity. In both Dvorak's Symphony in D Minor (No. 2, Op. 70) and Mahler's First Symphony the orchestra shone, and its conductor, Rafael Kubelik, made good use of the distinguished forces at his command. Being a melodist, he let the various ensembles sing, and still held it all together as a finely wrought entity. It was an exhilarating musical experience. H. W. L.

The playing sometimes sounded a little soggy, and one missed the noble tone that was heard last October. There never was any doubt that a magnificent orchestra was at work, but it was apparent that the players were not in the best physical and mental trim. H. C. S., N. Y. TIMES

. . . the admirable musicians from Holland confirmed the memorable impression which they had made in their first concert here . . . and realized their long standing reputation as one of the foremost orchestras of Europe. F. D. P., N. Y. HERALD-TRIBUNE

DOLORES PEREZ
" . . . has the potentials of a singer destined for a world career."

Dolores Perez, soprano, Dec. 5, E—In addition to a beautiful voice, Miss Perez commands a pleasant stage appearance and has a sense for effective interpretation. That with all these assets Mme. Perez did not achieve the results she should have is the fault of a voice production which lacks security. Her pitch is most unreliable, her runs in coloratura phrases are often sloppy, and though there are moments when one revels in the glory of the dark-timbred soprano, they are spoiled by the prevailing uncertainty of control and by interpretative mannerisms. When Mme. Perez rids herself of these technical impediments, she will be a great singer and we will be richer for it. A group of songs by Pergolesi, Confanolieri, Alfano, Ravel, and Bizet was followed by operatic arias — Bellini's "Casta Diva," the Death of Margherita from Boito's "Mefistofele," and "Pace, Pace" from Verdi's "La Forza del Destino." During the second half of the program the artist offered Spanish art songs by De Falla and various other Spanish composers. Her voice sounded a bit tired, most likely from the strain of the N.Y. debut. But all this does not change the fact that Mme. Perez has the potentials of a singer destined for a world career. H. W. L.

. . . a potentially great voice, which needs added technical mastery before undertaking the rough-and-ready work of an operatic and recital career. J. B., N. Y. TIMES

When the soprano learns to let her rich, varied, natural voice carry the music along . . . she will be a most impressive singer indeed.

T. M. S., N. Y. HERALD-TRIBUNE

Philadelphia Orchestra, Dec. 7, E—The third evening of the series of the Philadelphia Orchestra offered a Richard Strauss Program. Eugene Ormandy programmed "Don Juan" and "Thus Spake Zarathustra" as the orchestral offerings, and with Phyllis Curtin as soloist the "Four Last Songs" and the Final Scene from "Salome." The sound of the Philadelphia Orchestra combined with Richard Strauss' scoring makes for an aural magic which is incomparable. Add to it the close affinity Mr. Ormandy has for Strauss' music, and the result is an exquisite musical experience.

It was interesting to hear the two symphonic poems, both written before the turn of the century, the "Salome" excerpt of 1905, and the nostalgic last songs, which are the compositions of an old man making his farewell to the world. These songs are deeply moving, even though musically they offer nothing new or surprising. Miss Curtin sang with fine musicianship, if a bit cool. In the "Salome" finale she again showed her musicianship and deep dramatic feeling. She was given an ovation.

The two symphonic poems were interpreted by Mr. Ormandy with grandeur, overwhelming sweep, and beguiling euphony. While "Don Juan" stormed vigorously, "Zarathustra" in a beautifully clear interpretation divulged its enigmatic character and impressive grandeur to the full. H. W. L.

All of the performances were so admirably prepared, and of such technical and tonal excellence, that it seems invidious to have any reservations about them, especially in view of the manifest enthusiasm of the audience.

O. D., N. Y. TIMES

. . . an atomic combustion took place which caused aural sparks to fly high and wildly. It was quite something to hear. J. S. H., N. Y. HERALD-TRIBUNE

TOWN HALL

Ralph Hollander, violinist - composer, Nov. 16, E—Ralph Hollander's program featured the C Minor Beethoven Violin Sonata, a Psalm Cycle of his own composition, and works by Corelli, Sarasate, Kleissinger, and Saint-Saens. The violinist gave a clear, concise performance of the Beethoven, aided by his fine accompanist, David Garney. However, Mr. Hollander occasionally produced tones of a rather harsh quality which detracted somewhat from the performance as a whole. The second major work of the program, the Psalm Cycle, consisted of eight dialogues between violin and voice. Unfortunately, Eleanor Phelps over - dramatized her recitation of the psalms in striking contrast to Mr. Hollander's rather undramatic playing. Psalm No. 23 was clearly the most effective of the group, both as to musical content and projection. M. D. L.

His playing style is bold and conceived along grandiose lines. Occasionally his quest for immensity of tone betrays him into overdriven playing, with consequent roughening and loss of quality. J. B., N. Y. TIMES

From an aural point of view, the violinist is not graced by a large and voluptuous tone, but rather a compact, tensile sound, made occasionally nasal by the speed and narrowness of his vibrato. L. T., N. Y. HERALD-TRIBUNE

The Zimbler String Sinfonietta, Nov. 21, A—The Zimbler String Sinfonietta from Boston arrived in New York with a varied and impressive program (presented by the Concert Society of New York) ranging from Bach to Shulman. Fernando Valenti and Daniel Pinkham, harpsichordists, performed with the orchestra the Bach C Minor Concerto for two Claviers. It was a pleasant, but rather prosaic reading. Two new works, "Triptych" by Tansman and a Theme and Variations for Viola (Joseph De Pasquale), Strings, and Harp by Shulman, were given spirited performances. The Tansman piece is rhythmically strong but seems weak as far as thematic material is concerned, while the Shulman piece comes from the neo-impressionistic tradition with which we are so familiar from film music. Bonporti's violin concerto proved to be a work by a composer who had his roots neither in the Baroque nor in the Classic periods. Consequently, the work's constant vacillations imparted certain nervous tensions that were not always comfortable for the listener. The final Sonata Baroque by Rossini was utterly charming. Written in a pseudo-classic divertimento style, it conjured up Haydn but managed to maintain the jovial air of early 19th-Century comic opera. The Zimbler ensemble played, without a conductor, with notable precision and tone quality. W. C. H.

The entire Zimbler group, indeed, made a fine impression for its clear tone, its precision and its spirited attack. H. C. S., N. Y. TIMES

Its sonority, balance and entire performance mechanism are geared to intimacy and precision, with the result that each work—save for an unaccountably stodgy Bach—was immaculately lathed and sanded.

J. S. H., N. Y. HERALD-TRIBUNE

Little Orchestra, Nov. 22, E—The distinctive feature of this concert was the soloist, Robert Casadesus. Now celebrating the 20th anniversary of his first appearance in this country, the celebrated pianist-composer gave the Little Orchestra the privilege of performing, with him as soloist, the world premiere of his Capriccio for piano and string orchestra (Op. 49). The piece is a pianist's dream. It uses the keyboard as an illustrative element of the over-all conception, is brilliant and most grateful. What it needs is an

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artist of the capabilities of Mr. Casadesus, under whose hands the piece, which is *une caprice* in the real sense of the word, came alive with all its charm, color, and attraction. It was received with great warmth by the audience. Mozart's Concerto for piano and orchestra in A major (K. 414) was Casadesus' other contribution to the program. He played it with his costumary musicianship, love for Mozart's style, and deep musical understanding.

The program offered another world premiere: Robert Starer's Concerto a tre for clarinet, trumpet, trombone, and strings. Mr. Starer's style in this composition is influenced by Bartok and Stravinsky, but it has personal characteristics which give it individuality. Messrs Shapiro (clarinet), Nagel (trumpet), and Price (trombone) were the excellent soloists. The composer, who was present, had to rise from his seat repeatedly to acknowledge the audience's approval. Tchaikovsky's Suite No. 3 in G (Op. 55), which completed the program, was played with zest and vigor, but also did justice to the composer's melancholy lyricism.

H. W. L.

(Casadesus) . . . *his playing in his own piece and in Mozart's A major Concerto had the softness, the sheen and the airiness of gossamer. . . . Its brilliant passages and its difficult rhythms flowed from his fingers with a sense of effortlessness that was part of the charm. . . . Robert Starer's Concerto . . . also made a favorable impression. What was especially admirable about it was the idiomatic quality of the writing for each solo instrument.* R. P., N. Y. TIMES

In his "Concerto a tre," composed early this year, Mr. Starer puts his three wind protagonists through their paces, effectively and sonorously. . . . The composer-pianist, in fine technical form, conveyed the essential atmosphere of the Capriccio to his hearers, while the orchestra gave admirably balanced co-operation.

F. D P., N. Y. HERALD-TRIBUNE

"Otello," Nov. 23, E—The American Opera Society (Allen Sven Oxenburg, director), under the capable baton of Arnold U. Gamson, presented a dramatic-concert version of Gioachino Rossini's "Otello" before a full attendance of enthusiastic music lovers. The work had not been heard in these parts for more than 50 years. The music is melodious and has audience appeal. To the singer who has not flexibility of vocal execution, the arias present a challenge. An orchestra of medium size and The Concert Choir participated. The libretto by Marchese Berio, deviated considerably from Shakespeare, but at the same time provided an effective text for the composer.

The cast consisted of Thomas Hayward as Otello; Jennie Tourel, Desdemona; Carol Brice, Emilia; Thomas LoMonaco, Iago; Albert De Costa, Rodrigo; Chester Watson, Elmiro; Charles Anthony, the Gondolier. The singing throughout was of a high order. Miss Tourel's delineation of the Desdemona role was regal and sympathetic in all details, and in general her vocal handling of the difficult tessitura was impressive. Mr. Hayward made an excellent Otello, singing the score with dramatic fervor and generally with vocal effectiveness. Messrs. LoMonaco, DaCosta, Watson, and Anthony revealed voices of splendid worth, and which were used with skill and expressiveness throughout the evening. L. C.

One is indebted to Mr. Gamson for bringing this rewarding music to life, even in concert performance. . . . Last night's most distinguished singing was done by Jennie Tourel, who negotiated with apparent ease the difficult roulades. J. B., N. Y. TIMES

. . . a reading shot with sufficient power and vehemence to stock a dozen similar performances. . . . The audience . . . did everything but tear the seats apart.

J. S. H., N. Y. HERALD-TRIBUNE

Anthony Kooiker, pianist, Nov. 26, E—Formerly Albert Spalding's accompanist, student of Carl Friedberg and Georges Enesco, and presently teaching at Hope College in Michigan, Anthony Kooiker made his N.Y. debut in works of Bach, Piston, Swanson, Brahms, Debussy, Ravel. Two first performances were listed: Frederick Werle's Sonata Brevis I, a taut and fortunately brief piece, and Four Preludes by John Lessard, which are in turn dramatic, gay, congested, ornamented, and always unclear as to musical substance.

As a pianist, Mr. Kooiker is a musician with something to say, and it is odd that this should come across despite his limited technique and steely tone. In the Debussy he was unable to elicit the rightful sonority, nor could he muster up the grandiose in Brahms, but the stylistic feeling was there even if one had to search for it. M. D. L.

. . . Mr. Kooiker showed evidence of refined musical taste and interpretive insight, although these admirable qualities are somewhat hampered by the pianist's shortcomings as a technician. J. B., N. Y. TIMES

. . . so firmly is his over-all concept held within his mind that even when his fingers falter—as they often do in tough technical passages—it does not by any means destroy an accomplished performance.

P. G-H, N. Y. HERALD-TRIBUNE

Elisabeth Schwarzkopf, soprano, Nov. 28, A—The Concert Society of New York presented the celebrated Elisabeth Schwarzkopf in a Hugo Wolf recital. The close relationship between word and music in Wolf's songs make them particularly appropriate for an artist like Mme. Schwarzkopf. She undoubtedly is a great artist — maybe artisan would be a better expression— an interpreter of great imagination who is able to project every mood and shade convincingly. Her voice, a fine

one handled with admirable awareness of its limitations, is only a means to an end, the most detailed explanation of what a song has to say. One has the impression that Mme. Schwarzkopf experiences the emotional impact of the lied once, when she studies it and maps out its interpretation. What the listener gets at the concert is an accurate photograph of this initial experience. Thus, the artist is able to reproduce her original impression time and time again, without taxing her emotional power too much. It is technic at its most refined, most absorbing and fascinating stage. But immediacy is missing. In 22 songs by Hugo Wolf, and encores which were demanded by a most enthusiastic audience, the artist gave convincing proof of her consummate artistry. She was helped immensely in her endeavor by the magnificent accompaniments of Arpad Sandor, who responded to the slightest interpretative nuance with great sensitivity. He rightly shared the enormous success of the recital. H. W. L.

Despite the difficult nature of her program, too, she held the attention and the enthusiasm of the audience all through the recital. . . . Elsewhere, too, there was a lack of spontaneity in the underlining of contrasts by swift vocal changes that sometimes disturbed the flow of the melodic line.
R. P., N. Y. TIMES

The Musician's Guild, Nov. 29, E—The Kroll Quartet, featuring William Kroll, Louis Graeler, David Mankovitz, and Avron Twerdowsky, plus an ensemble comprising Joseph Fuchs, Lillian Fuchs, Leonard Rose, and Artur Balsam, assisted by Philip Sklar, all contributed toward an evening of solid, artistic, good-humored music-making. Opening with a warm and intimate reading of the Mozart Quartet in G Minor (K. 478) by the second group, the Kroll Quartet then offered Beethoven's Quartet in F Minor (Op. 95), a smartly integrated performance with a sharpness of dramatic outline that was telling. The novelty of the program was the first American performance of Laszlo Lajtha's Quartet No. 7 (Op. 49). Opening with a nervously jolly movement, it turns to a sentimental one of sustained tranquility; there is a graceful Menuet followed by a lively closing section. Generally it is a delightful work strewn with folk tunes, many Bartokisms, a translucent texture with complete tonal focus, and quite subtle dissonances. The audience thoroughly enjoyed its piquant charm which was, for one listener, a trifle on the precious side. Schubert's "Forellen" Quintet closed a chamber concert of exceptional standards. M. D. L.

(Lajtha Quartet) *. . . a score of considerable liveliness and humor . . . an evening of distinguished music-making.* O. D., N. Y. TIMES

There could not have been anyone in the audience who did not leave Town Hall stimulated by the marvels a few musicians can accomplish with a handful of instruments.
P. H. L., N. Y. HERALD-TRIBUNE

The Alma Trio, Nov. 30, E—To maintain a consistently high standard of performance and audience interest, especially in a one-composer concert, is quite a feat. The Alma Trio, consisting of Maurice Wilk (violin), Gabor Retjo (cello), and Adolph Baller (piano), did just this. In the opening concert of their Beethoven series they showed themselves to be a truly fine group of chamber players. Two trios, the Op. 1, No. 1 in E Flat and the Op. 70, No. 2 in E Flat, opened and closed the program. Sandwiched between were the Violin Sonata in C Minor (Op. 30) and the Cello Sonata, in A Major (Op. 69).

THE ALMA TRIO
"consistently high standard"

As might be expected, the opus numbers and the general quality of the music rose proportionally. The first trio is a delightful piece, but in a vein which was common property in the last decade of the 18th Century. The Violin Sonata and the Cello Sonata, masterpieces in their genres, interpreted beautifully by the musicians, convey deep emotions and offer ample opportunities for technical display. The final trio (Op. 70) was brilliantly performed with well-nigh perfect tonal balance by the musicians. We might speculate that the Boesendorfer piano used by Baller, with its less brilliant tone, is a far better chamber ensemble instrument than some others we hear on our stages today. Each piece was made a part of the performers, and thus the result was one of complete satisfaction for the listener. W. C. H.

. . . the Alma Trio has taken on a new lease of life. It deserves to be long and prosperous—that is, if the ensemble continues to play as beautifully as it played last night.
R. P., N. Y. TIMES

Chamber music playing as near to perfection as could be imagined was heard at Town Hall last night.
P. G-H., N. Y. HERALD-TRIBUNE

Bach Aria Group, Dec. 1, E—Directed by William H. Scheide, the Bach Aria Group (Julius Baker, flutist; Robert Bloom, oboist; Eileen Farrell, soprano; Norman Farrow, bass-baritone; Bernard Greenhouse, cellist; Erich Itor Kahn, pianist; Jan Peerce, tenor; Carol Smith, alto; Maurice Wilk, violinist) and an orchestra and chorus under Frank Brieff, presented its first concert of the season. Fortunately the devotional mood was dispensed with in the Cantata 191, "Gloria in Excelsis Deo," which is great church music to be sure—but here the emphasis was given to the glory and the music. Clarity, spirit, and style combined to generate tremendous excitement. The group of soloists were superior and in excellent form. Mr. Farrow, who began rather tentatively, improved in "Ja, ja, ich halte Jesum feste" from Cantata 157, which he delivered impressively. Carol Smith and Jan Peerce both did some of the most technically refined and musicianly singing this listener has heard from them. Eileen Farrell was a delight. Hers is a big, rich soprano, and it was amazingly lightened to suit the purposes of Bach. She sang with grace and ease the many difficult roulades and tendered a beautiful legato phrasing.

After the group of arias in which the solo instrumentalists were equally brilliant, the Cantata 140, "Wachet auf," was presented with an engaging freshness. Miss Farrell and Mr. Farrow especially distinguished themselves in the duets. All told, it was an evening of living music done with warmth and gusto and not with the usual cold holiness of approach afforded Bach by lesser groups. M. D. L.

Enthusiasm ran high all evening and the applause was uniformly cordial for each selection. But the truth was

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that the performances were uneven and the program as a whole was not as successful as others that the group has given in the past.
R. P., N. Y. TIMES

. . . the able performers . . . sang their difficult parts with cultivated artistry. Clearly, this was no place for mere vocal athletes but for accomplished musicians. The instrumental soloists were . . . each of them a master of his instrument and intimately acquainted with this music.
P. H. L., N. Y. HERALD-TRIBUNE

Guiomar Novaes, pianist, Dec. 4, A—Few pianists command such a faithful audience as does Guiomar Novaes. Year after year she fills Town Hall with an audience that overflows onto the stage. And she never lets them down. There is a peculiar magic to Mme. Novaes' playing. It is technically faultless, her tone is of exquisite beauty, the femininity of her art makes it even more delightful. But, all this would not suffice to explain the particular attraction she has for her enchanted listeners. The secret lies deeper. It is this "Je ne sais quoi," called personality, which projects with such convincing power. Mme. Novaes opened her program with the Organ Prelude in G Minor by Bach-Siloti, then played with heavenly repose and beauty Gluck's Melody. Beethoven's "Waldstein" Sonata, of which the Introduction and Adagio molto of the second movement were the highlights, continued the first group. The first half of the program was completed by Schumann's "Kinderscenen" (Op. 15). Most exquisite

GUIOMAR NOVAES—*"magic"*

were the three Chopin numbers that opened the second half of the program. The Barcarolle conjured up the image of Venice, the canals and the gondoliers' nostalgic songs, the Nocturne (Op. 15 No. 1) spun a dream, and the Scherzo (Op. 20) had an almost diabolic humor. Three pieces from the Doll Series by Villa-Lobos closed the official bill, which was lengthened by numerous encores.
H. W. L.

Everywhere was subtlety. There were exquisite gradations of tone. There were magical inner voices sounding through the Chopin and Schumann that recalled the great days of Josef Hofmann. The Bach Organ Prelude was perfection itself, and the Gluck melody sang with a melting tone.
H. C. S., N. Y. TIMES

Mme. Novaes' playing again called attention particularly to her understanding of the essential style and atmosphere of what she presented; it told of long and convincingly communicated acquaintance with the expressive range and content of the various works.
F. D. P., N. Y. HERALD-TRIBUNE

John Sebastian, harmonica virtuoso, Dec. 4, E—When we hear the two or three harmonica virtuosos of our day we are readily convinced that this instrument can rise to unbelievable musical heights. John Sebastian, assisted by Albert Mulver, piano and a string ensemble proved that once again this can happen. In a program consisting of baroque sonatas adapted for harmonica and featuring a new concerto for harmonica and strings by Alan Hovhaness, one was terribly impressed by the musical capabilities of the instrument. The Hovhaness piece was in the style we expect from this young composer: modal in harmonies and utilizing striking effects in the string orchestra. The piece was enthusiastically received by the audience. Another piece, the Romance for Harmonica, Piano, and Strings (1952) by Vaughan-Williams, proved to be an adept example of impressionistic tone painting and was thoroughly enjoyable. Here is an artist who can really make fine music on a rather unusual and tonally limited concert instrument.
W. C. H.

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JOHN SEBASTIAN, *harmonica virtuoso, and Albert Malver, accompanist—"fine music"*

. . . he plays with a good deal of inwardness and sensibility and he has a sure sense of rhythm, a grasp of style and a musician's feeling for the shaping of phrases and the right flow of a melodic line R. P., N. Y. TIMES

In all his efforts Mr. Sebastian proved a master of his trade. He has vast technical facility, a bulging range of colors, and his intentions are ever musical and sophisticated.
J. S. H., N. Y. HERALD-TRIBUNE

Elsa Zebranska, mezzo-soprano, Dec. 5, E—This Latvian mezzo-soprano, endowed with personal charm and fine stage presence, again regaled a large New York audience with a program of well-chosen songs from the pens of Marcello, Gluck, Durante, Brahms, Darzins, Kalnins, Zalits, Gretchaninoff, Tchaikovsky, Rachmaninoff, Giannini, Hageman, Quilter, and Massenet, the latter's Aria from the Opera "Herodiade" bringing an evening of rare singing to a stunning conclusion. Fine poetic interpretative delineation is a predominant attribute of this artist, whose large intelligently controlled dramatic vocalism seems capable of meeting any demand. In some soft passages there were occasional deviations from true pitch. Durante's lilting "Danza, danza fanciulla" was repeated to satisfy the audience's demand. Exalted moments came in Brahms "Die Mainnacht" and "Meine Liebe ist grün." The same composer's "Nicht mehr zu dir zu gehen" was also capably performed.

Giannini's "Tell Me, O blue, blue sky," Hageman's "Do not go my love," and Quilter's "Love's Philosophy" were the only items sung in English. The opening work, Marcello's Recitative and Aria, "Il mio bel foco," sung with verve, started the evening off well. Paul Meyer was the excellent accompanist. H. I. B.

Miss Zebranska sang with obvious background and experience. She knew the music well, and though her musical bias was operatic . . . she handled the lieder with a good deal of taste. H. C. S., N. Y. TIMES

The singer's interpretive insight and poetry, together with a wonderful technical discipline, bring a controlled effect that is at once stable and richly free.
P. G-H., N. Y. HERALD-TRIBUNE

Szymon Goldberg, violinist, Dec. 5, A—Szymon Goldberg, violinist, and a small orchestral ensemble, presented an all-Bach program to a large demonstrative audience at this twilight event .The fare included Orchestral Suite No. 1 in C Major for two oboes, bassoon, and string orchestra; Partita for Solo Violin in D Minor; Concerto for two Violins in D Minor; Brandenburg Concerto No. 4 in G Major for violin, two flutes, and string orchestra. Woodwind soloists included Ronald A. Roseman, Charles Kuskin (oboists), Walter Stein (bassoonist), Samuel Baron and Lois Schaefer (flutists). All acquitted themselves with honor. Giorgio Ciompi, violinist, provided noteworthy team work with Mr. Goldberg in the concerto for two violins.

The Goldberg string and bow virtuosity shone forth resplendently in the taxing Partita for Solo Violin, negotiated with sincere regard for musical values. Stormy plaudits rewarded Mr. Goldberg. The Brandenburg Concerto, enlisting the services of Mr. Goldberg, Mr. Baron, Miss Schaefer, and the string orchestra brought the concert to a fitting close. Mr. Goldberg seems to transmit to his assisting orchestral forces some of his own enthusiasm, which makes for satisfying results. H. I. B.

. . . a clean and admirable technique, a sense of proportion and continuity of design that brought down the house. . . . We doubt if we have ever heard such an ideally adjusted ensemble as the chamber orchestra achieved. . . . O. D., N. Y. TIMES

. . . a transcendant musician and a performer who communicates his profundity and eloquence with great thrust. His is the most exalted kind of playing, never meretricious, never showy or bombastic.
J. S. H., N. Y. HERALD-TRIBUNE

KAUFMANN AUDITORIUM

Philharmonic Chamber Ensemble, Nov. 20, E—One rarely takes time to appreciate the individual excellence of players in our Philharmonic Symphony. But thanks to the Chamber Ensemble, New Yorkers are given the opportunity to judge and respect the extraordinary musical calibre of these men. Assisted by Dimitri Mitropoulos conducting the Mozart Symphony No. 29 (K. 201), and the Shostakovitch Two Pieces for String Octet (Op. 11)—a work which unostentatiously communicates its ideas with simple expressivity—the group offered the world premiere of Josef Alexander's Quintet for Winds. Unfortunately the work is so thickly scored that the undefined melodic material rarely came through; harmonically it seems as if the composer occasionally found a dissonance that he liked and circled around it for long stretches; rhythmically it was plodding and unvaried; but most of all, there was no breathing space in the piece.

Milhaud's Sonata for Two Violins and Piano was given a clear and charming performance by William Nowinski, Max Wiener, and Leonid Hambro. The most engaging work was done by clarinetist Stanley Drucker, the youngest member of the orchestra, who was featured in the delightful Weber Quintet for Clarinet and Strings (Op. 34). Mr. Drucker plays with a verve, taste, and thorough accuracy that quite captured the audience.
M. D. L.

One came away with a fresh sense of how many excellent individual musicians there are in the big orchestra, which is one of the city's major prides.
R. P., N. Y. TIMES

The Philharmonic performers appear in a new light in these chamber concerts; gone is the weight and organized precision of mass discipline, giving place to the more individualized precision and the endearing, intimate communicativeness of chamber music at its best.
P. G-H., N. Y. HERALD-TRIBUNE

CARNEGIE RECITAL HALL

The Early Music Foundation, Nov. 21, E—At its 10th anniversary concert, this group, devoted to performance of older music, presented a program of excerpts from German and Austrian composers of the 16th through the 18th Centuries. There was a Bach cantata, vocal works by Hassler, Rosenmueller, and Stadlmayer, and keyboard pieces by Kuhnau, Pezel, Schein, and many

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more. Under Ruth Kisch-Arndt's tutelage, this varied program provided interesting and rewarding examples of music which certainly deserves to be heard more often on our concert stages. The amateur performance standards of the evening were more than balanced by an enthusiasm on the players' and singers' parts which managed to convey the spirit of the music. W. C. H.

It was as if a group of friends had gathered to reveal to each other the delights and discoveries they had made in their researches into German and Austrian music of the sixteenth and seventeen centuries.
R. P., N. Y. TIMES

The concert in general was marked by serious and enthusiastic musicianship, if not always by technical polish.
L. T., N. Y. HERALD-TRIBUNE

Grete Sultan, pianist, Nov. 22, E—In a difficult program Grete Sultan revealed herself as an intelligent and serious musician, but a certain puritanical approach took the place of imagination with this artist. The Debussy was most correct and musically well planned, and some excitement was conveyed in the Toccata; the Schoenberg ditties, with their mutterings, yelps, and erratic jerks, were performed with devotion; the Beethoven (Diabelli Variations), although it had its stylistically impressive moments, was marred by the pianist's dry and heavy tone, which proved a major artistic setback throughout the evening. M. D. L.

. . . a pianist of introspection, clearly of serious mind and of dedication. Her technique is considerable, but its lack of fluency gives the impression that it is the result of industry rather than natural aptitude.
P. G-H., N. Y. HERALD-TRIBUNE

The whole tenor of the event was of a sort to delight those who see music as a rigorous intellectual discipline.
J. B., N. Y. TIMES

SZYMON GOLDBERG—*"stormy plaudits"*
(*See review, page* 21.)

OTHER CONCERTS

Isaac Stern, violinist, Nov. 18 (GRR), E—At this beautiful new recital hall in the Metropolitan Museum of Art, Isaac Stern performed with great virtuosity and intuitive musicality. Opening with "Largo Espressivo" by Pugnani, he turned to Brahms' Sonata in G (Op. 78), which was exquisite in its tonal purity, limpid pizzicati, incisive technique, and its completely vocal approach. The highlight of the evening, however, was the exciting Bach Sonata in G Minor, No. 1 (for solo violin) in which Mr. Stern was free to show everyone what a magnificent fiddler he is.

The Prokofieff Sonata in F Minor (Op. 80) is a grateful violin work with many technical and communicative devices, such as the middle section of the first movement with its wispy scales and pizzicati con sordino. Finishing with pieces of Bartok and Wieniawski, Stern—an artist whose integration of accuracy and expressive goals is complete—won the heartfelt thanks of his large audience. M. D. L.

Maurice Wilk, violinist, Nov. 21 (TH), E—Smooth technical control, excellent timbre, and strong bowing distinguished the exacting program offered by the young violinist at this hearing. Mr. Wilk also played varying styles with discernment. The Bach Sonata in A Minor for solo violin was very fine, as was the Beethoven D Major Sonata. Other numbers were by Kreisler, Bartok, Schumann, and Paganini.

Maurice Euphrat, pianist, Nov. 24 (TH), E—In a debut program of Haydn, Liszt, and Schubert, Maurice Euphrat revealed a modest technique, an agreeable timbre, and a careful, academic musical taste. All of this combined did not penetrate very deeply into the music he played. The Liszt Sonata was too grandiose a work to choose, the Haydn too devastatingly simple, and the Schubert Impromptus (Op. 142), while pleasant, were equally unconvincing. M. D. L.

Kostelanetz and the N. Y. Philharmonic, Nov. 27 (CH), E—A capacity audience, including some 100 standees, filled Carnegie Hall for Andre Kostelanetz' first appearance in his special series of three concerts. Young people were in the majority, applauding vociferously every single item on the bill. Opening with Beethoven's Prometheus Overture, Mr. Kostelanetz then conducted with vigor and zest Rimsky-Korsakoff's Symphonic Suite "Scheherazade." As a novelty he programmed Ernst Toch's Circus Overture to open the second half of the program. This is a high-spirited composition that conveys the appropriate carnival atmosphere. It is music with a bang, and was played accordingly. Khatchaturian's Masquerade Suite followed, and Ferde Grofe's Mississippi Suite brought the evening to a close. The composer, who was present, acknowledged the enthusiastic applause with a bow. Insistent on hearing more, the audience's demands were satisfied with encores. H. W. L.

The New York Pro Musica Antiqua, Nov. 27 (K), E—Renaissance Spain was the theme of the second program in this series by the Pro Musica Antiqua. Noah Greenberg, the musical director, is again to be complimented for giving us a splendid evening of seldom-heard music superbly performed. Most of the composers represented are known to students and public only through history books; thus a chance to hear this music is always more than welcome. The three 16th-Century Spanish giants — Antonio de Cabezon, Cristobal Morales, and Tomas Luis de Victoria—were represented with a bevy of little masterpieces, while lesser known contemporaries of their's also received a hearing, many we suspect for the first time in this country.

As before, the performance standard was of the very highest. The integrated choral sound of the seven singers was oily smooth, and the instrumentalists, using viols and recorders, were likewise sympathetic interpreters of the music. The absence of a vihuela is to be regretted, for the harpsichord was forced to play many pieces which were meant originally for that instrument. W. C. H.

The New York Philharmonic-Symphony, Nov. 28 (CH), A—Bruno Walter conducted the Philharmonic in his third concert this week on Sunday afternoon. The program, consisted of

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the Beethoven "Leonore" No. 3, the Mozart "Prague" Symphony, and Brahms' Academic Festival Overture and Double Concerto for Violin, Cello, and Orchestra. In this seldom-performed work Isaac Stern (violinist) and Leonard Rose (cellist) did the solo work. The concerto is a curious and beautiful work. Its handling of the solo instruments and orchestra is quite different from the classic concerto. Stern and Rose performed impeccably, and Walter, always at home with Brahms, led the orchestra in such a way that everything was crystal clear. W. C. H.

Columbia Chamber Concerts, Nov. 28 (NYCM), A—On a program entirely devoted to first performances of new music, this enterprising group of young composers opened with Daniel Lehmann's Woodwind Quintet, a rather charming piece, which was followed by a rambling piano sonata of Joseph Kantor. Three poems (Edna St. Vincent Millay) by Marvin Levy proved dramatically effective and were impressively projected by Eudice Charney, mezzo-soprano, assisted by Courtenay Cauble at the oboe. Following an interesting and neatly written Duo for violin and viola by George Da Costa, John McDowell's Two Allegros for winds and cymbals was presented, a piece that rests somewhere between the humorous and the serious. Ezra Laderman's Piano Sonata No. 2, a mature work of skill and complete musicality, was given a searching and intense reading by Natalie Rojansky. John Kander's pleasant folksong settings. well sung by soprano Ruth Schoeni, preceded David William's Suite for Oboe, Clarinet, and Piano, a delightful work of Spanish character. It was an encouraging sign to see the hall so well filled, for budding composers need the support of the musical public. H. W. L.

Bell Symphony Society, Dec. 2 (TH), E—Conducted by Dr. Frederic Kurzweil, the Bell Symphony presented Philip James' "Overture in the Olden Style on French Noels," Brahms' Symphony No. 1 in C Minor, Don Gillis' "Four Scenes from Yesterday," a singularly innocuous work, several operatic arias prettily sung by Angelene Collins, and William Walton's "Façade" Suite. The society consists of amateur musicians employed in the Bell Telephone Company, and should be encouraged as such, for it is not only important for the young instrumentalist, but for the young conductor to have groups like this in which to test his mettle and gain his experience. M. D. L.

Giovanni Bagarotti, violinist, Dec. 3 (TH), E—In the second of his three concert Mozart series Giovanni Bagarotti played three concertos: the D Major (composed at the age of 10), the A Major (K. 219), and the D Major (K. 271A). As before, Mr. Bagarotti proved that he commands a fine stylistic insight into these pieces, though his intonations, especially in rapid passage work, is at times faulty. He again made use of a small string ensemble supplemented by the usual horns and oboes. Of special interest was the D Major concerto composed by the boy Mozart. Although it lacked any semblance of greatness, it contains many of the seeds which later burst forth as mature genius. W. C. H.

Ethel Colt, soprano, Dec. 5 (CRH), E—As one might surmise from her background (she is a member of the Barrymore clan), Miss Colt was at her best in truly dramatic music, such as scenes and arias from opera. She has a big soprano voice which early in the program had an unpleasant sharp tinge in it, but as she continued she proved that she was capable of a warm mezza voce as well as huge dramatic climaxes. Thearia from Poulenc's "Les Mamelle de Tiresias," and the German Christmas songs by Reger, Wolf, and Cornelius were the highlights of the recital. Let us hope that the Friedberg Foundation continues to present competent artists of Miss Colt's calibre. W. C. H.

Charles Everett, tenor, and **Gareth Anderson,** pianist, Dec. 6 (CRH), E—Mr. Everett is a dramatic tenor of musical expertness and a good ear for pitch and phrasing. In arias and songs by Peri, Torelli, Poulenc, Massenet, Wagner, Turner Layton, and Spirituals he showed his mettle as a musician and technician. Mr. Anderson, unfortunately, has not the purely technical abilities to project his interpretative intentions. Two Chopin pieces and a group of Ravel and Debussy showed him as a pianist of good intentions but insufficient technical skill. A good-sized audience gave warm applause. H. W. L.

Metropolitan's Contribution To Mozart Bicentennial

The Metropolitan Opera's contribution to the world celebration of the 200th anniversary of Mozart's birth will be a new production of *The Magic Flute* scheduled for January or February, 1956.

Bruno Walter will return to conduct the work. Dr. Walter some years ago gave up conducting opera but returned to the Metropolitan in Mr. Bing's first season, 1950-51, to conduct Beethoven's *Fidelio,* which also marked the return of Kirsten Flagstad to the Metropolitan. Since then Dr. Walter has not conducted opera anywhere and has declined all invitations, particularly for the forthcoming Mozart bicentenary.

The Magic Flute will be done in English, the text to be Ruth and Thomas Martin's revised version. Herbert Graf will stage the work, and Harry Horner will design the scenery and costumes.

Punch Opera Seeks New Work For New York Premiere

Punch Opera, which in its third New York season this past summer presented the U. S. premiere of Albert Roussel's *Aunt Caroline's Will* and Erik Chisholm's *Murder in Three Keys,* is now interested in seeing new works not previously produced in New York.

The group is primarily interested in full-length operas, suitable for two-piano accompaniment with one other instrument and requiring a cast of not more than 12 singers. Special consideration is to be given works by American composers.

In 1953 Punch Opera gave the Eastern premiere of George Antheil's *Volpone* in a summer run of 60 performances at the Cherry Lane Theater, Greenwich Village. The 1952 nine-week summer season included productions of *The Devil and Daniel Webster* by Douglas Moore, Offenmach's *Forty Winks, Hugh the Drover* by Ralph Vaughan Williams, and Wolf-Ferrari's *Doctor Cupid.*

Composers interested in arranging for a Punch Opera production may send vocal score, libretto, and recordings, if available, to Punch Opera, Box 751, Grand Central Station, New York 17, N. Y.

New Board Members For N. Y. Philharmonic

Richard Rodgers, composer; Carleton Sprague Smith, chief of the Music Division of the New York Public Library; and Gerald F. Beal, president of the J. Henry Schroder Banking Corp. have been elected to the N. Y. Philharmonic-Symphony Society's board of directors.

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Theatre Wing Offers New Course For Opera Students

The American Theatre Wing Professional Training Program, already well represented by leading singers in the Metropolitan, the New York City Opera Company, and other leading opera companies of the United States, is launching a new course to equip American singers for roles in European companies. Such special training, long overdue according to leaders in the operatic field, will begin with the spring term, March 16 through May 23, and will give rehearsal training in the standard repertory of leading European opera companies and in the languages in which they will have to be sung. The course will be conducted by Dr. Leopold Sachse, formerly of the New York City Opera and the Metropolitan and, before that, intendant, director, or guest director of most of the leading opera companies of Europe.

The course is in response to a demand from American opera singers for such special training, because much that is considered standard repertory abroad is relatively unknown in American companies, with the result that American singers do not have an opportunity to learn the roles, or to know them in the variety of languages in which they are performed abroad. It is an outgrowth of much private coaching, which the great director has given to such well-known stars as Flagstad, Melchior, Kerstin Thorborg, Julius Huehn, Karen Branzell, Donald Dame, and others. The new project will take the form of a course, instead of private coaching, to give the interplay of rehearsal direction in building roles.

As General Manager (Intendant) of the Municipal opera houses and theatres of Munster, Halle, Hamburg, and his own Sachse Opera in Berlin, Dr. Sachse (who began his career as a leading actor in the German and Austrian theatre) is credited with many outstanding advances in stagecraft and theatre construction. He is responsible for an important number of premieres and has been guest director not only of the Richard Strauss, Wagner, and Mozart Festivals, but celebrated "firsts" in Italy, Brussels, the Hague, and, for 13 consecutive seasons, in Barcelona (where, by the way, Strauss is sung in Italian). Other private students of Dr. Sachse, who have made notable records in opera abroad are Helen Traubel, Alice Howland, Winifred Cecil, Astrid Varnay, Martha Lipton, Nell Rankin, Doris Doree, Dorothy Dow, Howard Vandenburg, David Garen, George Vincent, and, of those under his direction while at the New York City Opera, James Pease, Dorothy MacNeill, Virginia MacWaters, Robert Rounseville, and Ann Ayars, all of whom have invaded European opera centers with great success.

New Singers on "Met" Roster

Robert McFerrin and Albert da Costa have been engaged by the Metropolitan Opera. Mr. McFerrin, a baritone, is the first negro to join the company on a general repertory basis. He is scheduled to sing Amonasro in *Aida* early in the New Year. A winner of the Metropolitan auditions in 1953 he entered the Metropolitan's training course that spring. Mr. da Costa, a tenor, won the Metropolitan auditions this year.

Lawrence Davidson, bass-baritone of the Metropolitan Opera, sang Beckmesser in the Nov. 6 performance of Die Meistersinger*—the first American to sing the role at the "Met" in 51 years, the last being David Bispham in 1903. Press comments: "portrayal moulded in tradition"; "ripe-resonant tone . . . richly comic and appropriate"; "fluent singing of the difficult role." Chicago born, Davidson made his "Met" debut in 1947 as Angelotti in* Tosca.

Bach Aria Group Announces Series at Town Hall

The Bach Aria Group (William H. Scheide, Director) continues its outstanding concerts at Town Hall with a series of four Wednesday evening programs this season, which began on Dec. 1. Subsequent performances take place on Jan. 19, Feb. 16, and April 13, 1955. Each program, devoted to solo and choral works by Johann Sebastian Bach, will enlist many of the world's celebrated musicians and an orchestra and chorus. Eileen Farrell, soprano; Jan Peerce, tenor; Julius Baker, flutist; Robert Bloom, oboist; Bernard Greenhouse, cellist; Erich Itor Kahn, pianist; Maurice Wilk, violinist; and Frank Brieff, conductor—all members of the Bach Aria Group—will participate in every program. Carol Smith, alto; and Norman Farrow, bass-baritone (also members of the group), will take part in three of the four concerts. William Warfield, baritone, and Elena Nikolaidi, contralto, will join the Bach Aria Group in the concerts of Jan. 19 and Feb. 16, respectively. The final program on April 13 will be an Easter program, probably including the "Easter" Oratorio."

American Opera Society Announces Season's Plans

Otello by Rossini, *La Sonnambula* by Bellini, *Iphigenie* by Gluck, and Monteverdi's *Coronation* will make up this season's repertoire of the American Opera Society. Arnold Gamson will conduct. A score of famous singers—among them Jennie Tourel, Thomas Hayward, Cesare Siepi, Laurel Hurley, Lucine Amara, and many others—will be heard in these staged concert performances at Town Hall.

Singers Needed For Children's Chorus

A children's choir of 200 voices is being organized by Eva Leoni, Director of the Children's Opera Company of New York, for a New York appearance during the Easter season. Applicants are invited to apply any Wednesday, Thursday, or Friday between the hours of four and six, Saturdays from one to four, at 32 West 58th Street, New York City. There is no tuition fee.

Conductors Announced For Philharmonic 1955-56 Season

The Board of Directors of the N. Y. Philharmonic-Symphony Society announced the re-engagement of Dimitri Mitropoulos as Musical Director of the Society for the 1955-56 season. The Board of Directors also announced the re-engagement of Bruno Walter, George Szell, and Guido Cantelli as guest conductors. At the suggestion of Maestro Mitropoulos, the Board of Directors also engaged Pierre Monteux as guest conductor of the Philharmonic in celebration of his 80th birthday. At the same meeting, it was announced that Bruno Walter has accepted an invitation to conduct a two-week Mozart Festival in early 1956 in commemoration of the 200th anniversary of the birth of the composer. The Festival will include a performance of the Requiem.

(LETTERS TO THE EDITOR, *continued from page 5.*)

of democracy (with its inevitable excesses) must necessarily lead to totalitarianism.

It is simply not true that "an increasing number of listeners . . . are finding that 12-tone music does bring them satisfying esthetic experiences." Special organizations, created for the purpose of "plugging" such music perform, of course, an abundance of it. Elsewhere there is little demand for it, and few listeners express their desire to hear more of it, even though they have had 40 years to accept such music and have, for instance, accepted the less publicized Bartok much more rapidly.

Mr. B. errs when he assumes that it was my intention to tell the readers "about the music of Schoenberg and Stravinsky," both of whose music it is "very obvious" I dislike. Whether I

do or not is quite immaterial, since I fully agree that "personal preferences do not create esthetic values." I did endeavor to show (and it is in this connection that Schoenberg and Stravinsky were mentioned) how and where this anti-19th-Century myth originated, and Mr. B. betrays his own feelings on that subject when he grants me the right to "create in the style of the 19th Century."

Mr. B.'s main error is his assumption that I believe "only certain 'approved' ways of using tones can arouse satisfaction." To turn it around: if certain ways of using tones arouse satisfaction in enough listeners over a long enough period of time, then that would constitute the only approval of any validity. The 12-tone composer, on the other hand, sets up his "approved" row arbitrarily, then manipulates its tones in an "approved" way, and it is precisely this type of formula that I feel reduces composition from an art to a game; and, for once, I am in complete agreement with Mr. B. when he states that "music is not baseball and works of art are not games; they are certainly not commodities to be produced by rule or formula." PETER JONA KORN

(ONE WAS CHOSEN, *cont. from page* 7.)

Herva Nelli's introduction at the great La Scala of Milan was under the Toscanini aegis. "And that made it harder for me, actually, than if I had appeared on my own. All eyes were on 'the American soprano,' as they called me. In addition, Maestro insisted on doing *Aida*. No one there was in favor, but they finally agreed to four performances. Maestro wanted me to sing the role purely, lyrically. The directors wanted 'big' notes. They said it wouldn't go. There was a lot of difficulty for me, troubles, even anonymous letters. But I said, 'Maestro directs; I must obey.' In the end we did eight instead of the scheduled four performances, and they wanted more."

Norma, with its high Bs, Cs, and Ds, holds no terrors for Nelli. She has encompassed *Andrea Chenier, Tosca, Gioconda* (two with Serafin in Genoa), the *Mefistofele* Marguerite, and others of her 22-lead repertory, many of which will be heard this season at the "Met," where Nelli is a luminary of constantly increasing brilliance. Highlights of her career: "Well, the first Desdemona with Toscanini; the wonderful study sessions with Palumbo; singing duets with my father back in Italy; hot coffee with Sam [her husband] after rehearsals, and coming home after a performance."

(THE SYMBOLOGY OF CHRISTMAS, *cont. from page* 9.)

claim that the real beginning of the carol was in the Ninth Century, with the Sequences which sang of Christmas. The Twelth-Century carols of France and the "Freudenlied" of the Germans in the same century are notable. Fourteenth-Century English carols were written for numerous occasions such as feasting, worship, pageantry, and the like. The Seventeenth-Century English carol provided a legitimate approach to the more formal composition known as the anthem. We all know well many of the famous Eighteenth-Century carols, such as Charles Wesley's "Hark, How All the Welkin Rings" ("Hark the Herald Angels Sing"), and later, "It Came Upon the Midnight Clear," "Holy Night," and "Joy to the World." A little-known early Scottish carol, garnered from *Ane Compendius Booke of Godly and Spirituall Sangs* (pub. Edinburgh, 1621), runs:

I come from heaven to tell
The best Nowellis that e'er befell.
To you this tythinges trew I bring
And I will of them say and sing.

This day to you is born ane childe
Of Mary meike and Virgine mylde
That blessid barne, bining and kynde
Sall you rejoyce baithe hert and mynde.

The values of the carol, sacred and secular, generally pastoral in feeling, consist of melodies easily sung by the layman, with texts in many tongues, recounting in one form or another the Nativity. This basicly pure, uncomplicated music has provided thematic material for elaborate works by many composers.

Concert Honors 6th Anniversary Of Declaration of Human Rights

An American Orchestra (Boston Symphony), a French conductor (Charles Munch), and an Austrian soprano (Irmgard Seefried), in a program commemorating the 6th anniversary of the Universal Declaration of Human Rights, found an attentive international audience at the assembly hall of the ornate United Nations Building. Handel's Suite for orchestra (from the "Water Music") in the arrangement of Hamilton Hardy opened the festive occasion. For His Excellency Mr. E. N. van Kleffens, president of the 9th session of the General Assembly, Dag Hammarskjold, secretary general of the U. N., read his address, which listed the proud achievements reached under the guidance of this important human document. Irmgard Seefried then sang Haydn's aria, "With Verdure Clad," and four songs by Richard Strauss. Berlioz' Symphonie Fantastique (Op. 14a), in Mr. Munch's well-known dramatic interpretation, closed the important politico-artistic event.

H. W. L.

15, 14, 13, 12, 11 . . . shopping days left before CHRISTMAS

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THE NATIONAL SCENE

Irene Gut, soprano, who made "Gut" (good) in her Viennese debut last August in the role of Sofie in Rossini's Signor Bruschino, *has lived in Vienna for the past year, studying with Frau Prof. Beatrice Kettner-Luppi. Present plans call for a European tour with the Vienna Chamber Opera. Miss Gut, a pupil of Esther LaBerge of Chicago, will be remembered for her appearances in that city with the Hull House Opera Guild under Silvio Insana.*

CHICAGO

■ As closing opera of the Lyric Theatre of Chicago's remarkably successful season, Puccini's *Tosca* was given (Nov. 20) with Eleanor Steber, Tito Gobbi, and Giuseppe Di Stefano, and an excellent supporting cast. Miss Steber's beautifully rich and agile voice was heard at its best, and she sang the stirring music of her role with emotional intensity throughout her performance. Her beautiful delivery of "Vissi d'Arte" brought down the house. Yet to this reviewer, Miss Steber is not the ideal Tosca; her portrayal lacks subtlety (which even this melodrama requires) and the element of portentous drama to make the role convincing. From the moment Tito Gobbi entered the stage he dominated the performance. His stentorian and beautiful voice pierced easily the orchestral and choral masses in a series of wondrous tones as he recreated the role with notable histrionics.

With the elegance of a courtier he addressed "Divine Tosca," and behind that very elegance revealed the wolf, the bigot, and the ruthless chief of police before whom all Rome trembled in the year 1880. On handsome Gobbi's shoulders has fallen the mantle of Antonio Scotti, whose Scarpia has been unmatched until now. Gobbi received tremendous acclaim at the close of the first act. And in the second, his cunning was best expressed in his "Venal, my enemies call me," where Scarpia reveals his base and true character to Tosca—a thrilling piece of acting that dramatically matched his singing.

Di Stefano rose to heights as interpreter of the role of Cavaradossi—so well suited to exploit his rich, glorious voice that caressed the ear in his singing of "Strange Harmony," and took on blazing color in his aria "Victory, Victory." But it was in his delivery of "The Heavens Blaze with Stars" that Di Stefano aroused the public to prolonged ovations.

Others of the choice cast were excellent in their individual roles. Carlo Badioli gave humor and good voice to his convincing Sacristan, Thomas Stewart was more than satisfactory as Angelotti, and Virginio Assandri gave definite character to the hypocrite Spoletta. Andrew Foldi was fine both in voice and histrionics as Sciarrone, and the role of the jailer was well handled by Algerd Brazis.

Nicola Rescigno, a pillar of strength at the conductor's stand, received a personal ovation when after the final curtain, he was called by acclamation to the stage to receive a just tribute for his signal achievement in assuring the success of the Lyric Theatre's first season. Chicagoans have responded so well to this enterprise that a five-week season is being planned for next season.

■ Elizabeth Wysor, well known contralto, was presented by the Bertha Ott management, in Fullerton Hall recital, Nov. 14. In her well-chosen program embracing various schools, Miss Wysor, a striking figure on the concert stage, impressed us not only by the lusciousness of her powerful and well-handled voice, but by her musical understanding and interpretative taste. Much admired was the aria "Divinités du Styx" from Gluck's *Alceste,* where, as in the following Gluck Recitative and Air d'Iphigenie (*Iphigenie en Tauride*) her enunciation of the French text was as clear and pure as her song. She won full approval of her appreciative audience in two groups of lied—Loewe, Franz, Brahms, Mahler and Strauss—culminating with a noble, stirring projection of the latter's "Caecilie." Miss Wysor was completely at ease in her authoritative delivery of the taxing aria "O Prêtres de Baal" from Meyerbeer's *La Prophète,* with which she reached the summit of her vocal prowess. Songs of Debussy, Holmes, Respighi, Buzzi-Peccia, Tchaikovsky, and Gretchaninoff completed the program.

■ On Tuesday, Nov. 16, substituting for the suddenly hospitalized Adele Marcus, Seymour Lipkin opened the 1954-55 season of the Piano Arts Series in Orchestra Hall, and presented a program of such balance, variety and musicality that listening was a pleasure throughout. His playing is free, fresh, and imaginative, and his technical competence is a tool of realization rather than a display piece for its own sake. He has so keen a perception of the baroque and classic styles that he can really play a Bach fugue and a Mozart sonata with the lightest of pedaling, and with no blur or overcoloring of sentimentality. He appreciates the uses of understatement. When he wishes to build a climax he has both space and power to achieve it. Witness the mounting excitement and immense impact of the Beethoven "Eroica" variations, and the brilliant finish of the Ravel group from "Tombeau de Couperin." Other programmed numbers were a Bartok Suite and a Schubert Impromptu (Opus 142).

■ The opening program of the season for The Society of American Musicians was recently given at the Cordon Club, Fine Arts Bldg. The immeasurable value of this society's purpose and its strength in promoting and maintaining the highest standards of musicianship are influential and far reaching, since its membership is comprised of over 200 of the leading musicians of Chicago and the Midwest. The program presented by two exceptional artists—Joseph Knitzer, violinist, and Harold Van Horne, pianist—included Vivaldi's Sonata in A Major, and the Brahms Sonata (Op. 108); Mr. Knitzer has distinguished himself with many honors and awards. Mr. Van Horne is

known for his performances in ensemble works with such artists as Jacques Gordon, Mischa Mishakoff and Nathan Milstein. He recently became chairman of the piano department of Northwestern's School of Music.

DOSHA DOWDY and RENÉ DEVRIES

■ Both programs of the orchestra's midweek concerts of the past fortnight held especial interest both for their content and quality of performance. The Thanksgiving concert opened with an amusing and spirited Overture of Malcolm Arnold followed by Zino Francescatti's flawless performance of the Saint-Saens Concerto No. 3. Comprising the program's second half were Schubert's Fifth Symphony and Strauss' Tone Poem "Don Juan."

The past week's program got off to a delightful start with the most lucid, deft, and highly polished performance of Mozart's "Eine Kleine Nachtmusik" we ever remember hearing, after which Reiner and his soloist, Irmgard Seefried, gave impressive interpretations of Haydn's Aria "Nun Beut Die Flur" from "The Creation" and Three Songs from Hindemith's "Das Marienleben" (with Orchestra, revised version). These were ungrateful songs for Miss Seefried, but she sang them with such artistry, deep feeling, and musical understanding as to give them added importance. Reiner's reading of Beethoven's "Eroica" Symphony was eloquent and powerful, and held the audience transfixed, except for occasional effects made too deliberately, when the spirit was momentarily lost.

■ The first concert in a series of musical events planned by the Chicago Committee in celebration of the American Jewish Tercentenary was given in Thorne Hall Nov. 27, when a Sinfonietta Concert was performed by members of the Chicago Symphony Orchestra, Daniel Saidenberg, conducting. The program included David Diamond's "Rounds," Copland's "Quiet City," theme and Variations by Aaron Shulman Milton Preves, viola soloist), Morton Gould's "Serman-Harvest," and Bloch's Concerto Grosso No. 2.

■ A program of unusual interest was given by Felix Ganz in Fullerton Hall recently, when he was presented by the American Swiss Chamber of Commerce in a Lecture Recital on Swiss Piano Music since 1800. Young Ganz spoke well and interestingly as he sketched the lives of the composers and their works, which he played with seasoned understanding and expert pianism. We were introduced to a number of works not heard before in this country. Composers represented on the program were Hans Georg Nageli, Xaver Schnyder von Wartensee, Joachim Raff, Hans Hüber, Emile Blanchet, Othmar Schoeck, Conrad Beck, Arthur Honegger, Heinrich Sutermeister, Walter Hang, and Frank Martin.

■ Rudolph Reuter and Hugo Kolberg were presented in joint recital recently by the American Conservatory of Music, when they combined their artistic gifts as virtuoso pianist and violinist in homogeneous and musically satisfying performances of Mozart's Sonata No. 10 and the Franck A Major. Mr. Kolberg, recently appointed to the American Conservatory faculty, also played the Bach Chaconne and Kreisler's Recitativo and Scherzo-Caprice for violin alone, and Suk's Burleska, accompanied by Hilde Freund.

■ Guests of honor at the November meeting of the Chicago Artists Association (Curtiss Hall, Fine Arts Bldg.) were Dr. Edgar Nelson and past presidents of the organization. Artists appearing on the program were Jon Belcher, pianist-composer, Ella Steele, soprano, and Rose Lyon Du Moulin, pianist, with Helen Hesse, violinist, in ensemble. The Christmas program of the December meeting was presented by Emma Peterson, pianist, the Sol-Mi-Do Trio, and Amy Degerman, lecturer.

■ Cara Verson appeared as guest artist for the Musicians Club of Women's recent meeting in a program of modern works featuring Copland's Piano Variations, and during the month of November fulfilled a number of recital engagements in Midwest colleges.

■ Omega King, soprano, who has made a number of solo appearances this fall, was assistant director to the conductor, Angelo Gatto, when the National Negro Opera Foundation presented *Aida* at Syria Mosque in Pittsburgh, Pa., recently. The Chicago Negro Opera Guild (Miss King, Director) presented The Death of Valentine and The Prison Scene from Gounod's *Faust* in the Hyde Park School Auditorium in late October.

■ Among the many chamber groups we hear nowadays, none is more welcome here nor more enjoyed than the Quartetto Italiano, unique in its class of ensemble players. Playing without notes, these superb musicians—Paolo Borchiani, Elisa Pegreffi (violins), Piero Farulli (viola), Franco Rossi (cello)—are completely absorbed (as are their listeners) in their music-making, and are surely unexcelled in their field today. Beautifully fluent and highly sensitive performances were heard of quartets by Haydn (G Major, (Op. 77, No. 1), Beethoven (No. 6, in B-flat), and Debussy (G Minor, No. 10), presented in concert at Thorne Hall recently.

■ Ferruccio Tagliavini's Orchestra Hall recital this season found the artist in better form both vocally and interpretatively than when we heard him last. He gave evident pleasure to his army of admirers, who delight in their hero's unrestrained delivery of their favorite operatic fare, which composes most of Tagliavini's recital programs. There is always much to admire and to enjoy when Tagliavini

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sings, but this artist sings to better advantage in opera than in concert.

■ Elizabeth Schwarzkopf sang to her second capacity house in Orchestra Hall within three weeks, when she offered a recital of lieder (Nov. 21) by Bach, Gluck, Mozart, Beethoven, Schumann, Brahms, Wolf, and Strauss. The latter group found the noted artist at her best, with a warmer outpouring of song than was heard earlier in the program. Though there were occasional songs of bright and fleeting humor, and delicate and subtle notes, yet a lack of variety and sometimes spontaneous expression detracted slightly from an otherwise perfect musical experience. Arpad Sandor was the singer's extraordinarily fine accompanist.

■ Mischa Elman was in top form for his annual recital here in Orchestra Hall (Nov. 27). After his magnificent rendering of a program of wide appeal (sonatas of Handel and Beethoven, Lalo's Symphonie Espagnole, a Sonatina of Werner Josten, pieces by Ysaye, Tchaikovsky, Lavry, Wieniawaski, and six encores) he seemed as fresh as when he took his initial bow. We were glad to know that we can hope to hear for many years Elman's particular brand of artistry—his incomparable tone, his exquisite turning of a phrase, his warmth and sparkle, and his magic deftness.

DOSHA DOWDY and RENÉ DEVRIES

ST. LOUIS

■ With a complete revamping of the Officers and Board of Directors, and with the largest audiences in a decade, the 75th anniversary year of the St. Louis Symphony Orchestra seems to have taken a new lease on life. Preparations for instrumental augmentation and other innovations now in progress presage a bright future for this, the second oldest major symphonic organization in America.

Vladimir Golschmann's programs continue to exploit the finest examples of classic and contemporary scores, with noted guest artists adding to the general interest. One of the highlights of the December concerts was Golschmann's eloquent and virile performance of Strauss' "Ein Heldenleben," which won him notable acclaim. The same program also featured the Beethoven Triple Concerto, with concertmaster Harry Farbman, violinist, Leslie Parnas, the orchestra's brilliant new first 'cellist, and Edith Schiller, well-known concert pianist, giving a highly sensitive performance that won enthusiastic approbation.

Leonard Pennario, returning after last season's flattering success, appeared at the following concert pair, in a performance of the Rachmaninoff C Minor Piano Concerto that has seldom been equalled, a recording of which is to be made with the orchestra during the month. Mr. Golschmann, in addition to a perfectly integrated accompaniment, gave Moussorgsky's "Night on Bald Mountain," Ravel's "Valses Nobles et Sentimentales," and Berlioz' three "Damnation of Faust" excerpts his accustomed searching interpretations.

A decided novelty was offered the following week in the form of a guitar recital by Andres Segovia. His major offering was the Concerto in D Major, written especially for him by Castelnuovo-Tedesco. Segovia displayed all the tricks of his incomparable virtuosity in this tuneful and ingratiating work, as well as in a brace of solos and several encores that closed the program. The orchestra, while reduced to chamber size for light accompaniment, managed to allow the guitar to be heard in most instances, but, after all, this instrument in a theatre of 3,500 capacity must of necessity lose much of its real effectiveness. Withal, the large audience accorded the artist an ovation.

The orchestral list contained the Andante from C. P. E. Bach's D Major Concerto, Haydn's "London" Symphony, and Ibert's "Ports of Call," with Mr. Golschmann in his usual good form.

The final December concerts included a first performance at these concerts of Ernst Krenek's "Triumph of Sensibility" Suite, which impressed as a rather bright and jovial musical excursion. While warned that the work contained a free adaptation of the 12-tone scale, it was so veiled as to pass undetected, making the piece easily comprehensible on first hearing. The other orchestral works included the *Oberon* overture and Rimsky-Korsakoff's Spanish Caprice. The soloist was Oscar Shumsky, violinist, who gave an impressively searching performance of the Tchaikovsky Concerto displaying masterful control and tonal beauty.

■ The DePaur Infantry Chorus made its third appearance on the concert course sponsored by The Principia. The advance sale was of such proportions that the large Howard Gymnasium had to be utilized. The capacity audience enthused over a well diversified program that again revealed this organization as one of the most highly trained and technically efficient choral groups now before the public.

■ Elizabeth Schwarzkopf was presented in a song recital by the Civic Music League at Kiel Opera House. The eminent soprano, in a program of lieder, confirmed all of the extravagant encomiums that had preceded her, and the immediate impression she created was evidenced by the number of added extras she was obliged to accede to in response to the audience enthusiasm.

O. C.

CINCINNATI

■ During the 1953-54 season of the Cincinnati Symphony Orchestra, William H. Albers advanced the cause of good music among the masses by personally sponsoring three "Pop" concerts of the Cincinnati Symphony Orchestra through the simple expedient of distributing free tickets in the many super markets which he controlled. So successful was this experiment that it has been continued this season as a memorial (Mr. Albers has since died) to a patron of the arts who felt that food for the soul was just as important as food for the body. The first of the current series, on Nov. 28, brought the triumphal return of Metropolitan Opera baritone Clifford Harvuot, and pianist Jean Geis, both of whose fundamental musical training had been received in the Queen City. Mr. Harvuot revealed a voice of suavity and color in his chosen arias, and Miss Geis gave a virile, authoritative presentation of the Liszt E-flat Piano Concerto.

The William Billings Overture by William Schuman, boldly provocative in its evocation of the American Revolutionary spirit, provided a stirring opening for the Cincinnati Symphony concert pair of Nov. 12-13. It was a first Cincinnati performance on a program in which conductor Thor Johnson introduced three other local premieres to music lovers. The concert was informative beyond the scope of the ordinary symphony program, in that both the Vivaldi Concerto in B Minor, No. 10, for Four Violins, and its counterpart, transcribed by Bach as the Concerto for Four Cembalos (Pianos) and Orchestra, enabled listeners to decide for themselves the relative worth of the original and its transcription. The former was performed by members of the orchestra to excellent effect, while the latter had as its interpreters the First Piano Quartet, the only ensemble of its kind ever to appear with the Cincinnati Symphony Orchestra. Rarely in concert history have the two works been played at the same concert, which also included a fresh approach by Thor Johnson to the Beethoven Symphony No. 8. Morton Gould's Inventions for Four Pianos and Orchestra, the last of the local premieres, closed the concert in an exhilarating manner.

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Cincinnati also had its share of ballets. In two short weeks, both Ballet Theatre and the Ballet Russe de Monte Carlo were enjoyed. The former's "Street Car Named Desire," excitingly danced by Nora Kaye and Youskevitch, and its other American creations aroused much favorable comment. The latter came as part of the symphony subscription series in a "Sylphides" drenched in moonlight but somewhat unevenly presented. Maria Tallchief, virtuoso in execution, scintillant in dramatic fire, was worth the whole show, which included Massine's new "Harold In Italy." Somewhat disappointing from a balletic point of view, it brought nevertheless a stunning character study by Tarry DeMari as the simpleton, and a romantic portrait of the poet by Leon Danelian.

Thor Johnson always introduces a judicious mixture of the new and old in his programs. The Hindemith Symphony in E-flat was unknown publicly in Cincinnati before the seventh concert pair of Nov. 26-27, but the orchestra played it with an uncanny virtuosity and an understanding by the conductor that invested its polyphonic intricacies with unsuspected beauties. The symphony looks at esthetic values objectively and intellectually, but interprets those values in language that is convincing in its modern idiom. The performance by Guiomar Novaes of the Chopin F Minor Piano Concerto was the ultimate in romantic pianism—fanciful, poetic, tasteful, refined, without a hint of mawkish sentimentality.

■ To one who has placed Irmgard Seefried in the highest niche of today's singers, ever since her American debut with the Cincinnati Symphony Orchestra four years ago, her accomplishments as a recitalist are the more remarkable, since operatic divas all too seldom combine so consummately these two facets of their art. Complete absorption befitting the subtlest implication of the text, absolute command of the technical resources of her lovely instrument, were but two of the outstanding qualities of Miss Seefried's lieder program for the Cincinnati Musicale Club on Nov. 28. Paul Ulanowsky, accompanying superbly without scores, was an equal factor in the recital's overwhelming success. The combination was a musical experience approaching perfection.

LOUIS JOHN JOHNEN

ATLANTA

■ The orchestra, celebrating this season its 10th anniversary, will present a scheduled series of 45 concerts that include 11 subscription concerts, 12 Young Peoples concerts for elementary and high school students, 5 free Sunday afternoon family concerts (a community service generously initiated and maintained locally by Colonial Stores, Inc.) and bookings for statewide engagements and the annual Southeastern spring tour.

The eagerly anticipated debut of the Concertgebouw Orchestra of Amsterdam and its celebrated conductor, Eduard Van Beinum, Nov. 17, was the second event on the All-Star concert series sponsored by the Atlanta Music Club. It was an evening electric with the enthusiasm of a capacity audience held spellbound by the rich sonorities and rare beauty of tonal blend and balance that Van Beinum drew from his magnificent ensemble.

■ Georgia Composers, a vigorous organization, founded four years ago for the statewide promotion of creative talent, convened in Atlanta this year for its annual November meeting. Held in the music department of the Atlanta Division, University of Georgia, under the capable direction of Hugh Hodgson, acting chairman in the absence of Alexander Main, president, the day's crowded agenda ran a smooth course with business sessions, musical programs, luncheon and afternoon tea precisely on schedule. With 17 centers represented and 150 participants, it was an occasion of high enthusiasm and stimulating interest. The 43 compositions programmed for performance were offered in three classifications: Teaching Pieces and short Piano Pieces; Songs and Instrumental Solos; Anthems and Instrumental Ensembles.

MARGUERITE BARTHOLOMEW

West Coast Conductors And Critics Forum

The first program ever designed to bring together the conductors of America's symphony orchestras and the music critics of the nation's press began on Dec. 14 in Los Angeles. The American Symphony Orchestra League and the Los Angeles Philharmonic Orchestra, co-sponsors of the special six-day forum, have invited conductors from 24 cities throughout the United States and almost as many music editors to meet and discuss their mutual problems in a series of workshop sessions, practice rehearsals, and actual concerts.

The project, made possible by a recent grant to the League by the Rockefeller Foundation, represents an outgrowth of previous workshops sponsored by the League for conductors and critics separately, and is dedicated to the proposition that "the musical and cultural growth of a community is dependent on joint work between the local symphony organization and the local press." As well as conductors and critics, lay orchestra workers, including members of symphony orchestra boards, committees, and women's associations, have also been invited to attend.

When not in joint session, the conductors will work with Alfred Wallenstein, music director of the Los Angeles Philharmonic Orchestra, and will each have an opportunity to direct the full orchestra at a series of workshop rehearsals where a group of celebrated solo artists, including pianists Artur Rubinstein and Muriel Kerr, cellists Gregor Piatigorsky and Joseph Schuster, and violinist Eudice Shapiro will be on hand to help with special study of the concerto literature. The critics meanwhile will prepare and discuss critiques of the regular Philharmonic concerts and the workshop rehearsals, meet in closed session to exchange information and opinions on the technique and practice of their craft, and join the conductors and lay-workers in a scheduled series of conferences on the interrelationship of music, the press, and the public.

Alfred Frankenstein, music editor and critic of the San Francisco *Chronicle*, and Albert Goldberg, who holds the same position on the Los Angeles *Times*, are co-chairmen of the critics' sessions, and Mr. Wallenstein is personally in charge of the workshop rehearsals with the visiting conductors.

BOSTON

■ It seems only yesterday that the 50th anniversary of the Boston Symphony Orchestra was celebrated by the commissioning by Serge Koussevitzky of a host of new works. But time moves along, and now it is the orchestra's 75th anniversary which will

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be celebrated next season. But the spirit of the late conductor is still present. The Serge Koussevitzky Music Foundation in the Library of Congress joins with the Boston Symphony Orchestra and its director, Charles Munch, in the commissioning of 15 new works to mark the anniversary. One work has been completed already —Symphonic Fantasies by Bohuslav Martinu — and so a march will be stolen by performing it this year instead of next, Jan. 7-8 in Boston and the week following in New York. Most of the other commissions are expected to be completed by September of 1955, and performed through the season. Of the fifteen works, seven have gone to American-born composers—Samuel Barber, Leonard Bernstein, Aaron Copland, Howard Hanson, Walter Piston, William Schuman, and Roger Sessions. It will be noted here that American composition does not appear to flourish too far from the Atlantic Ocean, at least as far as the Boston Symphony is concerned. Martinu is, of course, a resident here, and there is also a lone representative from the vast regions south of our border—Heitor Villa-Lobos. From Europe come Henri Dutilleux, Jacques Ibert, and Darius Milhaud (France), Benjamin Britten (England), Gottfried von Einem (Austria), and Goffredo Petrassi (Italy). Each composer receives $2,000 for the commission.

There is a limit to the number of such commissions that can be granted or performed in any one season and the list is undoubtedly an excellent one. One regrets, however, that there could not have been one or two more composers from Latin America. Also one notes the absence of any Russian composer. In music it might appear that such gestures could do no harm, and perhaps even a little good. But, then, the fault may not lie on these shores.

Performancewise the orchestra has deepened the impression gained at the beginning of the season that this would be a brilliant year. Munch continued to gain friends for Berlioz with his masterful handling of that composer's music—the remarkable interpretation of the Fantastic Symphony being a case in point. A delayed first local performance was the Haydn "Imperial" Symphony, No. 53, on Nov. 26-27, at which time Alexander Brailowsky played splendidly Chopin's Piano Concerto No. 2, and orchestra and conductor did the same for Debussy's "La Mer."

The seventh set of programs on Dec. 3-4 was marked by the first performance of Samuel Barber's choral-orchestral setting of "Prayers of Kierkegaard," with the Hugh Ross-directed Cecilia Society singing in creditable if not brilliant style. The work strikes a balance between a stirring and reverential treatment, and equates chorus nicely with the orchestra. Brief solo sections were well sung by Leontyne Price, soprano. One predicts frequent performances by choral organizations for annual concerts and the like. Properly somber renditions of the Bach low-pitched Brandenburg Concerto No. 6 and the melancholy "Orpheus" Ballet by Stravinsky made up the rest of the program.

■ One awaits only the return here of Boris Goldovsky and his Opera Theater to complete the roster of openings. The Zimbler Sinfonietta got off to its customary fine start close to its N.Y. Town Hall concert. Paul Cherkassky's Civic Symphony opened the 25th year of Civic Symphony concerts with a well-attended and well-played program, including an excellent interpretation of the Bruckner "Romantic" Symphony. Present as guest was the orchestra's founder and first leader, composer-conductor Joseph Wagner, in whose honor Cherkassky conducted the ingratiating "Northern Evocations."

JULES WOLFFERS

CLEVELAND

■ The young "Moderns" in the world of music who look with disdain and hauteur upon "old fashioned" and passé types like Liszt and Tchaikovsky must have had the surprise of their young and sophisticated lives these last two weeks when both the famous Tchaikovsky "war horses"—the B-flat Minor Piano Concerto and the Violin Concerto—aroused the Severance Hall audiences to a degree of frenetic applause rarely, if ever, experienced heretofore in these parts. Protagonist of the Piano Concerto was the young, towering—both physically and musically—Van Cliburn, who breathed new poetic life into the oft-maligned and percussively treated grand Concerto. With George Szell and the seasoned orchestra supporting him to the hilt, young Cliburn turned in an unforgettable performance. In an invitational informal recital in the afternoon between the two Symphony concerts the young pianist gave more of his superbly styled pianism with compositions by Scarlatti, Schumann, Chopin, Ravel, and Liszt—the 12th Rhapsody coming off in scintillating style and glittering facets above the smoldering fires! Liszt himself would have shouted his fervent bravos!

On this occasion Mr. Szell acquainted his audience with a new symphony by the French composer Henri Dutilleux. A work of considerable length, with two movements in variation form and the two middle movements based on one theme, it seemed to lack compelling interest, albeit several passages were commendable and may better have been suited to smaller compositions rather than being integrated into a long-winded symphony. The opening number however—a first performance of the Vivaldi Concerto in B minor for Four Violins and String Orchestra—was given a remarkably engaging performance. The four violinists, all concertmasters of the orchestra, played four precious Stradivarius violins.

The seventh pair of concerts was again the scene of wild enthusiasm when Nathan Milstein gave an impassioned and grandiose recreation of the Tchaikovsky Violin Concerto. It seemed as if the vociferous applause recalling the artist at least a dozen times would never end. Here, too, Mr. Szell and the orchestra were in great form, and all concerned were showered with enthusiastic applause. Another unique feature of this wonderful concert was the conductor at the harpsichord for a first performance of the Bach Suite No. 2 in B Minor for Flute and Orchestra, with Maurice Sharp, solo flutist, playing his instrument with exquisite tone and control throughout the lengthy seven movements—no small achievement. A Sinfonietta for Orchestra by Janacek, in commemoration of the one-hundredth anniversary of the composer's birth, constituted the remainder of this extraordinary program, which will remain a radiant memory.

■ The Sunday Twilight Concerts, under the direction of Associate Conductor Rudolph Ringwall, are drawing near-capacity attendance. Programs are of high caliber, albeit in

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lighter vein. An all-Tchaikovsky program had Josef Gingold, concertmaster, playing the Serenata Melancolique; an all-Gershwin program presented Eunice Podis in the Concerto in F and the Variations for Piano and Orchestra on "I Got Rhythm." Another event was a Strauss program: "A Night in Vienna."

■ At the Museum of Art the Fortnightly Musical Club presented an interesting evening of varied musical fare. Taking part were Dorothy White (clarinetist), Fred Rosenberg (violinist), and Frieda Schumacher (pianist) in a Suite by Jean Francaix; Paul Hindemith's Quartet added Albert Michelson (cellist) and Norine Wines Sharp (flutist) to the cast; all musicians combined their efforts for the Quintet by Johann Christian Bach; and Marie Kraft with Marianne Matousek at the piano was heard in six wonderful songs by Hugo Wolf. A highly versatile program of fine values.

■ Jean and Arthur Fielders were heard at the Public Library, whose musical programs are ably arranged by Miss Barbara Penyak. On this occasion the program was of unusual interest, offering Beethoven's Seven Variations on a Theme from Mozart's *Magic Flute*; Three Pieces from Ernest Bloch's "Jewish Life"; Debussy's Sonata pour Violoncello et Piano; Hindemith's Trauermusik; as well as shorter works by Alexander Tansman and Cecil Effinger.

■ The Philharmonic Orchestra under the baton of Prof. Karl Grossman gave its opening concert with Henry Pildner, musical director of Station WGAR, as soloist in Gershwin's Rhapsody in Blue. Orchestral numbers on the program were: Dvorak's Carneval Overture; Hanson's Pastorale for Solo Oboe, Strings, and Harp; and Don Gillis' Symphony No. 5½! (Who says there's nothing new under the sun?) However, the orchestra was in excellent trim and relished their assignment.

■ Cleveland Friends of Music are offering a Quartet evening at Harkness Chapel of Western Reserve University; Handel, Vivaldi, and Dohnanyi are on the list.

■ Edwin Arthur Kraft at Trinity Cathedral continues his stimulating monthly organ recitals. The Quinn School of Music offered a faculty recital by Gilbert McCutcheon (baritone), Philip Fatt (clarinetist), and Doris Quinn (pianist and director of the school). ROSE WIDDER

Carl Fischer Appoints Whitner As Educational Consultant

Carl Fischer, Inc., announces the appointment of Mary Elizabeth Whitner as Educational Consultant. For a number of years, Mrs. Whitner has been associated with the firm's Los Angeles office and has been primarily concerned with educational work in the West Coast area.

New Opera Company In Los Angeles

The Opera Foundation of Los Angeles, organized for the dual purpose of providing what Mr. D. B. Lewis, president of the group, terms "'a long overdue opportunity to many Los Angeles artists, conductors, and technicians of the theatre," and also to make opera of interest to the masses, made its initial appearance Nov. 10-15 at the United Artists Theatre in downtown Los Angeles. The operas performed were: *La Bohème, La Traviata,* and *The Barber of Seville.* To carry out its aims, the newly formed non-profit organization featured artists exclusively from Southern California, and also presented each opera in English as well as in the original language.

D. B. LEWIS
President of new L. A. Opera Group

Almost without exception, music critics of Los Angeles acclaimed the performances, and it is hoped that the spirit shown in their debut season will help to establish this group as a permanent part of Los Angeles' music world and that they will reap the rewards for their untiring efforts and persistence in face of the many odds usually besetting those undertaking such a venture.

Founders of the Opera Foundation of Los Angeles are Mrs. Richard Atkinson, Mr. and Mrs. D. B. Lewis, Renata Vanni, Giovanni Zavatti, Vittorio Vivalda, and Carl L. Mastroianni, who is also artistic and musical director of the group. Charles Purnell is Chairman of the administrative board. The artistic advisory board consists of Giovanni Zavatti, Amelio Colantoni, George Purnell, and Benvenuto Pellini.

Los Angeles Christmas Plans

Christmas concert and broadcast plans of the Los Angeles Bureau of Music have been announced by city music coordinator J. Arthur Lewis, who administers this division of the Municipal Arts Dept.

The 10th annual coast-to-coast Christmas broadcast by the Bureau's combined youth choruses has been scheduled for Dec. 18 over the NBC network. Local release time on KFI will be announced shortly, but persons on the eastern seaboard will hear the program at 5:30 p.m. EST. Mayor Poulson will join the 300 high-school-age singers and accompanying orchestra led by youth chorus supervisor G. Malcolm Groher in officially extending the city's Yule greetings to the nation.

The Bureau's adult choruses will split their annual "Prelude fo Christmas" concert into two divisions this season. The first program is set for 8:15 p.m., Tuesday, Dec. 7, in the auditorium of John Burroughs Junior High School, 600 So. McCadden Place; the second a week later, on Dec. 14, at Horace Mann Junior High School, 7001 So. St. Andrews Place.

Both programs will feature the individual adult choruses under their respective directors, and all choruses will join with the audience under the direction of adult chorus supervisor Carlton Martin in the singing of familiar carols. The programs are open to the public without charge; no tickets are needed.

Many of the Bureau's community sings plan special Christmas programs in their own areas, and many choruses will form groups to carol to hospital patients and shut-ins.

California Composers' Works Heard in Radio Performances

"Triskelion," an orchestral work by Professor Halsey Stevens, head of the composition department in the University of Southern California School of Music, was broadcast on Saturday, Nov. 20, over many radio stations of the Columbia Broadcasting System. The composition was performed by the Louisville Orchestra under the direction of Robert Whitney. The work was commissioned through a grant from the Rockefeller Foundation. The first performance took place in Louisville last February, and the composer conducted it in Florida the following month.

The work is in three large movements, thematically connected. Its title describes a device consisting of three branches radiating from a center, and refers to the structural organization of the composition. "Triskelion" will be released on records in December in the subscription series of the Louisville Orchestra recording project.

Professor Stevens came to the S.C. music faculty in 1947 from the University of Redlands. He formerly was at Bradley University and Dakota Wesleyan University. A graduate of Syracuse University, and formerly of Homer, New York, he is well known in the San Francisco-Oakland area, and has taught at the Middlebury Conference in Vermont.

Elinor Remick Warren's orchestral suite, "Along the Western Shore," was performed in November by the Los Angeles Philharmonic on the NBC Standard Hour broadcast. John Barnett conducted.

On November 21, contralto Katherine Hilgenberg, making her debut as a concert soloist at the Wilshire Ebell in Los Angeles, included in her program "Summer Stars," from Miss Warren's oratorio "The Singing Earth" (based on Carl Sandburg's epic "Smoke and Steel").

PHILADELPHIA

■ Opera seems to be on its way up in the Quaker City. In addition to performances under various other auspices, presentations by local forces got a double shot in the arm.

First was the announcement that the two local companies had agreed on a merger, a logical step that had been delayed until personal temperaments could reach a compromise. The Philadelphia Civic Grand Opera company, an offshoot of the older Philadelphia La Scala Opera Company, had given performances of praiseworthy merit in its four seasons, but faced "dat ol' debbil," deficits. La Scala had suspended its 33rd season, and with its record of spotty performances over the past several years probably would not have resumed.

Dr. Chevalier L. Jackson, widely known surgeon and son of the inventor of the bronchoscope, continues as president of the combined group, to be known as the Philadelphia Grand Opera Company, and Anthony Terracciano continues as general manager. Humbert Pelosi, third Pelosi brother to manage La Scala here, will share in the direction of the new company. Giuseppe Bamboschek remains as musical director.

Simultaneous with the merger announcement came the promise of $25,000 from the City of Philadelphia. The City, under the present culturally minded administration, already gives $50,000 to the Philadelphia Orchestra, for which four free concerts are played in Convention Hall, and $75,000 toward the Robin Hood Dell season, which is entirely free to listeners because of that and a matching sum from private contributors. Presumably the opera company will also give one or more free performances in return for the subsidy.

The Civic opened its season with a well sung performance of *Samson and Delilah*. Ramon Vinay made a believable Samson, and Jean Madeira acted well as Delilah, although her voice was undependable in its lower register. Martial Singher was fine as the High Priest. However, if one judged only by the scenery, one might have been attending a performance of *Aida*. The City fathers must have seen the sets, and that clinched the appropriation!

Lois Hunt portrayed the title role in *La Traviata*. Both her singing and acting reflected confidence, but sometimes there was a hardness in the vocal quality. Rudolf Petrak was uneven as Alfredo, and Mack Harrell essayed the role of the Elder Germont but found it often trying to his voice range.

The New York City Opera Company scored a resounding success with its breezy presentation of *La Cenerentola*, for the Philadelphia Forum. Frances Bible was admirable in the title role, and other leading parts were well taken by Hugh Thompson, Richard Wentworth, John Druary and Peggy Bonini. Joseph Rosenstock conducted.

The Metropolitan Opera Association also triumphed with *Andrea Chenier* as its opening production here. Fausto Cleva conducted, with Mario Del Monaco, Zinka Milanov, and Leonard Warren.

The only other major opera presentation so far has been the concert version of *Der Rosenkavalier*, in a translation by John Gutman, presented on Emma Feldman's All Star Concert Series by Eugene Ormandy and the Philadelphia Orchestra. Again (three nights after *Cenerentola*) Frances Bible triumphed, this time in a different title role. Wilma Spence as the Marschallin and Ralph Herbert as Baron Ochs also sang and acted convincingly, as did Virginia Haskins as Sophie. The opera was drastically cut, eliminating numerous characters, but what was left was worth hearing, especially as played by our matchless orchestra.

■ Ormandy and the Orchestra in recent seasons have presented old standbys in Beethoven and Brahms cycles. This year five concerts are comprising a Bach cycle, and any fears as to box-office doldrums have been groundless. The first two programs were applauded by full houses. The opening Bach concert, for this listener at least, was better on paper than it actually sounded in performance. In Ormandy's new transcription of the Prelude and Fugue in C minor, the Prelude was chopped up among too many different instruments, and the statement of the Fugue theme by the woodwinds is not clear enough. Virgil Fox was Hammond organ soloist in the Concerto No. 1 in D Minor, better known for piano or violin. His choice of registration was hard and ready; it was mostly Hammond and little organ. Concertmaster Jacob Krachmalnick, ending a heavy week of solo appearances, was not at his best in the Concerto No. 2 in E. His tone was small and his interpretation lacked lustre.

The second Bach program was more successful. Ralph Kirkpatrick was the jewel-like harpsichord soloist in the Concerto in F Minor. Krachmalnick, William Kincaid, and Robert Cole (flutists) played beautifully in the Brandenburg Concerto No. 4. William R. Smith's transcription of the "Little" Fugue in G minor was most effectively scored.

Alexander Brailowsky lent distinction to an eveningful of Rachmaninoff—The Isle of the Dead, the Second Concerto and the Third Symphony. Jeanne Mitchell played with a small though caressing tone, the Violin Concerto No. 5 of Mozart, on a Viennese program that also featured Haydn's "Farewell" Symphony in a charming aural and visual performance.

Rudolf Serkin, who has appeared with the Orchestra more often than any soloist in its history, can play every week, for our money. He brought just the right touch to two dissimilar works—Strauss's Burleske and Beethoven's Fourth Concerto. Ormandy contributed a perceptive reading of the Sibelius Fourth Symphony.

Serkin repeated the Fourth Concerto at a City concert at which 700 mayors, attending the convention of the American Municipal Association, heard something to write home about.

At the first Student Concert, Eugene Istomin, who made his big-time debut at these same concerts more than a decade ago, repeated the Chopin Second Concerto, which he had played then, and showed that he is now a mature artist. Martha Graham and her company danced "Appalachian Spring" in an atmospheric performance.

■ Sam Morgenstern made an auspicious bow as conductor of the New Chamber Orchestra in a program of works by J. S. Bach and three of his sons. Martha Massena was soloist in Wilhelm Friedemann Bach's sturdy Piano Concerto in C minor, and Enrique Serratos did well in JS's Violin Concerto No. 2. C.P.E. and Johann Christian Bach were also represented. Ifor Jones resigned as New Chamber Orchestra conductor because of rehearsal difficulties. He is conductor of the Bethlehem Bach Choir.

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■ The Curtis String Quartet introduced locally the Quartet of John Riley that won the $500 Tamiment Institute prize. Written with a healthy modern touch, the work has a strongly rhythmic opening movement of forward surge, and a slow movement alternately pensive and outspoken. The third movement is less well defined but closes on a positive utterance.

The Stringart Quartet has opened its Coffee Concerts series, and is presenting at least one contemporary work on each program. The Arco-Arte Sinfonietta, conducted by Norman Black, is also deservingly busy.

■ The Ballet Russe de Monte Carlo did well in four programs for the Philadelphia Forum. New here were *The Mikado* (one wishes Antonia Cobos had been more faithful to the order of the story) and *Harold In Italy*, which left but a hazy impression.

The Ballet Theatre and its stars danced superbly in two performances. A third ballet visitor was the Ballets Espagnols of Teresa and Luisillo, also on the Forum series. No Spanish onions in this bunch!

SAMUEL L. SINGER

BIRMINGHAM

■ A most impressive performance of Verdi's Requiem was given in the Municipal Auditorium by the Birmingham Orchestra, Arthur Bennett Lipkin conducting, before a capacity audience. A 100-voice Chorus, directed by Hugh Thomas, of the Birmingham Conservatory of Music, and four soloists, added to the beauty of the performance. The soloists, all with distinguished musical backgrounds, were: Joyce Addington McLemore, soprano, Birmingham; Richard Rivers, baritone, Montgomery; Arline Hanke, mezzo-soprano, and Frederick Loadwick, tenor, both of the Music Faculty of the University of Alabama at Tuscaloosa. During the intermission the Italian Consul General, A. T. Trinchieri, of New Orleans, who attended as official representative of the Italian Government, was introduced.

■ A notable incident of the concert of the Amsterdam Concertgebouw Orchestra here, was the presentation of a scroll of appreciation to Mrs. W. I. Grub, President of the Birmingham Music Club, in recognition of the Club's continued interest in international relationships. Dr. J. Friedericy, Cultural Attache of the Netherlands embassy in Washington, D. C., was presented a Golden Key to the City of Birmingham, by Mayor J. P. Morgan.

ALICE GRAHAM

N.A.T.S. To Meet in Chattanooga

The 10th annual convention of the National Association of Teachers of Singing will be held in Chattanooga, Tenn., Dec. 27-30. Headquarters are the Patten Hotel of that city. Bernard U. Taylor of New York iCty, president of the organization, writes, "In place of the widespread criticism hurled at our profession prior to 1944, we now find respect and commendation." This he ascribes to the nationwide educational program under prominent vocal teachers during the 10 years of the NATS' existence. Clinics and teacher workshops have been part of the agenda. Chairman of the 1954 Convention is J. Oscar Miller of Chattanooga; Louis Nicholas is Program Chairman; Harvey Ringel, Co-Chairman; Mrs. Eleanor Abercrombie, Chairman of Hospitality.

EUNICE WENNERMARK, *one of Southern California's busiest violinists, will appear this season in a number of solo programs and as soloist-director of her violin choir. Recently she completed a series of Pasadena Pops Concerts under David Rose, and is currently appearing on the Red Skelton TV show and recording for major motion picture studios. Miss Wennermark maintains teaching studios in Beverly Hills and North Hollywood.*

League of Composers Merges With ISCM

The League of Composers and the United States Section of the International Society for Contemporary Music have merged after a unanimous vote of their members. Roger Sessions has been elected chairman of the board, Aaron Copland composer-chairman of the joint organization. Mrs. Arthur M. Reis, the league's chairman for many years, will be honorary chairman of the new organization. Robert S. Groban will be the treasurer, and Claire S. Degener the executive secretary.

A professional membership classification is open to all associated with music in a professional capacity, and will replace the former league's composers' membership. More regional chapters are to be founded throughout the United States.

For the second time a commission will be given to a composer through gifts of Richard Rodgers and Oscar Hammerstein 2nd. The name of the winner of this commission will be announced within the next month.

Staff of International Concert Service Announced

Ward French, former president of Community Concerts, Inc., who has set up an organization known as International Concert Service, announced recently that the members of the service's executive committee were Flora Walker, Virginia Henderson, Vivial Taylor, Harold Welch, Beb Lobdill, and Norma Olson.

In a letter to concert-giving associations throughout the United States and Canada, Mr. French and his partner, Robert Ferguson, wrote: "We will have available to you all the great Hurok artists and attractions, all the great National Concert and Artists Corporation artists and attractions, and all those under other independent managers."

Oliver Daniel Joins A.M.P.

The appointment of Oliver Daniel, noted music authority, as Director of Contemporary Music Projects for Associated Music Publishers, Inc., was recently announced by Charles A. Wall, president of AMP. The appointment was effective Dec. 1. Mr. Daniel was formerly with CBS Radio as producer-director of radio music programming for the past 12 years, during which time he was actively engaged in the over-all planning of music for the network. He is also giving up his duties as the coordinating manager of the American Composers Alliance.

In his promotional activities for AMP, Mr. Daniel will concentrate in the field of contemporary serious musical works. He will also act in an advisory capacity on similar matters to Broadcast Music, Inc.

Hollenbach Conducts "Christus"

Theodore Hollenbach conducted the Rochester Oratorio Society in an inspiring performance of Franz Liszt's oratorio "Christus." The work is rarely performed, probably because it requires a great number of performers and a style of interpretation not familiar to all conductors. "Christus" is a late work of the composer. James Huneker has called it the "Magnum Opus" of the composer's later years. William Warfield, Claire Watson, Patricia Berlin, and Ray DeVoll were the soloists.

Max Rudolf Makes American Debut as Symphony Conductor

Max Rudolf, assistant manager and conductor of the Metropolitan Opera, made his first appearance as a symphonic conductor in this country Sunday afternoon, Dec. 5, with the Dallas Symphony Orchestra at McFarlin Auditorium, Southern Methodist University in Dallas. Later in the season Mr. Rudolf will also appear as guest conductor of the San Antonio Symphony and the Cleveland Orchestra.

THE INTERNATIONAL SCENE

Sadlers Wells revival of Menotti's The Consul *is high point of London season. Above set, designed by Quentin Lawrence, shows the Consulate Waiting Room (Act. I, Scene 2).*

LONDON

■ Gian-Carlo Menotti's much-discussed music-drama *The Consul,* which ran for 85 performances when first produced here by an American Company at the Cambridge Theatre in 1951, has now been revived by the Sadlers Wells Company. A work such as this is entirely different from any in their previous repertoire, and the result showed the high degree of their versatility. It was a special triumph for Amy Shuard, their leading dramatic soprano, as Magda Sorel, which she interpreted with arresting power. She has a rich voice, which she used with superb opulence, and she acted with compelling dramatic force. This performance following her Katya (in *Katya Koubanova*) in the summer places her in the very front rank of British operatic artists. Each individual member discharged his or her role with a virtuosity that was amazing, especially Anna Pollak (The Secretary), Olwen Price (The Mother), Stanley Clarkson (Kofner), and Rowland Jones (Magadoff, complete with his conjuring tricks). New sets and costumes had been designed by Quentin Lawrence and Anthony Boyes, and the production by Dennis Arundell was simple, convincing, and authoritative. The orchestra was under the direction of the young Scottish conductor Alexander Gibson, who is now one of the regular conductors at Sadlers Wells.

■ At Covent Garden, *Rosenkavalier* was again revived with the same cast as in the summer, with the exception of Sophie, which was beautifully sung by Adèle Leigh, who has modified her interpretation to great advantage. She looks charming, and the silken quality of her soft high notes are enchanting. Sylvia Fisher and Constance Shacklock were at their best, and Dalberg has toned down some of the exaggerations of his Ochs. The conductor was Rudolf Kempe, who is making several guest appearances at Covent Garden prior to his bow at the "Met." The orchestral playing was superb. Every detail of the fascinating score was brought out with convincing clarity. *Tales of Hoffmann* continues to attract large audiences, and since the opening night the cast has been varied in three of the leading roles. Edgar Evans is a more convincing Hoffmann than his predecessor. Otakar Kraus gives a sinister and dramatic embodiment of the four baritone parts. Joan Sutherland, a young Australian soprano who has been at Covent Garden for two years and has now been promoted to leading roles, is an artist of the brightest promise, and sang Antonia with emotional power.

■ Edmund Rubra has for many years held a prominent position among British composers. His output to date consists of 80 works, which includes six symphonies. The Sixth was sponsored by the Royal Philharmonic Society and performed for the first time at this Society's November Concert by the B.B.C. Symphony Orchestra under Sargent. The composer supplied his own program notes. Even on one hearing, this symphony made such a favorable impression that it can be pronounced without any qualification as one of the most striking recent works by any British musician. There are four movements — the first a Lento, which leads into an Allegretto; the second, Canto, which is headed by a quotation from "The Infinite," one of R. E. Trevelyan's translations from Leoparti; the third a Rondo; and the Finale, which commences with a slow introduction of considerable length and is followed by an Allegro. The Symphony is approximately 40 minutes long. The moods of each movement are well contrasted, and there are many original touches in thematic invention. It is evidently a strongly personal utterance, and the architectural design is built with eloquent power.

■ The Annual St. Cecilia's Day Concert was graced by the presence of the

Duchess of Gloucester. It is the custom at this concert for British orchestras to take their turn—each under its own conductor—and on this occasion the R.P.O. (with of course Beecham) were invited. The program was arranged to suit all tastes, and included *The Flying Dutchman* Overture and the Elgar Variations (a work that, as far as my memory serves, Sir Thomas has not conducted here for some years). It was played with warmth and splendor. Less familiar items were Liszt's "Die Lorelei" (admirably sung by Rosina Raisbeck) and César Franck's "Le Chasseur Maudit" (one of this composer's least attractive works. A fanfare of trumpeters from the Royal Military School of Music preceded the concert, which in addition to the orchestral items included Bach's unaccompanied motet "Sing Ye to the Lord," sung by the excellent London Philharmonic Choir.

■ Among the distinguished foreign musicians in London at the time of writing are Artur Rubinstein and Jascha Heifetz, both of whom have a large public here. Rubinstein gave an all-Chopin recital to a crowded Festival Hall, and also appeared with the B.B.C. Orchestra in the Beethoven G Major. Heifetz played the Brahms with the R.P.O. under Beecham with flawless artistry.

■ Jean Martignon, guest conductor of the L.P.O., introduced for the first time here Albert Roussel's Choral Ballet's "Aeneas." He is an authoritative interpreter of the music of this composer, and this elaborate and complex score was played and sung with a full realization of its drama. It deals with the story of Dido and Aeneas, and works up to a powerful climax. It was written in 1935, two years before Roussel died. The program commenced with the conductor's own "Ouverture pour un Tragedie Grecque," and concluded with a luminous reading of Debussy's "La Mer."

■ Delius' "Mass of Life," based on Nietzsche's "Also Sprach Zarathustra," is rarely played, yet considered by many authorities as representing the composer at the height of his powers, though written 50 years ago. It requires full orchestra, a large chorus, and four soloists. The B.B.C. produced this great work on festival lines under Sargent, and for the occasion brought the Huddersfield Choral Society, One of the finest British Choirs, to London. The performance was one of exceptional breadth and power, and choir and orchestra were magnificent. The only solo part of real importance is that of the baritone. This was sung with warmth and sonority by John Cameron. He was less successful though in interpreting the philosophy of the text. ARTHUR NOTCUTT

VIENNA

■ The biggest sensation among concerts in November was set by Lionel Hampton and his jazz band. The Viennese audience that had experienced the first genuine American jazz concert just a few months ago went wild with enthusiasm. There seems to be nobody in Vienna who does not take jazz seriously. Even the music critics dig into the musical characteristics and into the "spirit" of jazz. This remarkable change that took place in the last year may be partly due to Friedrich Gulda, Vienna's great pianist, who preached jazz on many occasions and likes to play it himself in downtown night spots right after his Beethoven recitals.

■ Another most interesting visit was that of Ernst Krenek, who conducted two concerts and delivered three lectures. There was one new work that was both interesting and impressive—a symphony, containing parts of a yet unfinished opera *Pallas Athene*. In it the style of grand opera (like *Karl V*) is continued. It is probably the deepest and maturest music Krenek has ever written.

■ Two well-known soloists drew much attention as conductors. Enrico Mainardi, the celebrated cellist, introduced himself to Vienna as composer and conductor in the first performance of his "Musica per Archi." Willy Boskovsky, of the Vienna Philharmonic, conducted and played violin concertos by Mozart, also accompanying Lili Kraus in piano concertos, as if he had never done anything else but conduct.

■ Modern music is now played more often in Vienna. Karl Boehm included one modern work in each of the last two Philharmonic concerts. Both the "Chronique Symphonique" by the Austrian composer Theodor Berger and the "Concert pour flute et cora anglais" by Honegger were received with warm applause. Even Herbert Karajan, carrying on the "Karajan cycle," conducted a work by Honegger, the third symphony, called "Symphonie liturgique." His performance of Verdi's Requiem Mass, however (with the soloists Stella, Dominguez, Gedda, Modesti), was boring and of no significance.

■ A beautiful performance of Gustav Mahler's greatest work, the "Song of the Earth," was given by Paul Klecki and the Vienna Symphony together with the soloists Oralia Dominguez and Set Svanholm. The widely publicized contralto of the South American singer does not come close to the looming memory of Kathleen Ferrier's singing.

■ One of the finest baritones that Vienna has heard in many years is Gerard Souzay, who had sensational success singing Ravel's last songs, "Don Quichotte to Dulcinea," accompanied by the Vienna Symphony under Fritz Zaun. (The same concert brought a most beautiful reading of Mozart's Violin Concerto in A by the Belgian Arthur Grumiaux). There were also two song recitals by Set Svanholm (singing the two big Schubert cycles, "Die Winterreise" and "Die Schoene Muellerin"), and one by Todd Duncan.

■ Piano recitals were given by Claudio Arrau (who was at his best and was enthusiastically acclaimed), Jacques Abram, Rudolf Firkusny (the latter also with orchestra). Something quite new for Vienna were the precision and the vigor that were displayed by Gold and Fizdale in their Austrian debut. And a sensation for connoisseurs was created by Ralph Kirkpatrick, who played 20 sonatas by Scarlatti, showing a Viennese audience after many years what great harpsichord playing is like.

■ The Staatsoper continues to prepare for the festival performances next fall. The Salzburg production of Liebermann's new opera *Penelope* was transferred to Vienna with almost the same cast, young Michael Gielen now taking over successfully in the pit (instead of George Szell). In Vienna also it was a great and popular success.

■ The final program for the festival to be held from Nov. 5 to Dec. 5, 1955, on the occasion of the re-opening of the Staatsoper on the Ringstrasse was just announced by director Karl Boehm. The works and the casts are as follows:

Fidelio (opening performance). Conductor: Karl Boehm. Stage director: Heinz Tietjen. Settings: Clemens Holzmeister. Singers: Martha Moedl (Leonore), Anton Dermota (Florestan), Paul Schoeffler (Pizarro), Ludwig Weber (Rocco), Josef Metternich, Waldemar Kmentt, Irmgard Seefried.

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Don Giovanni. Conductor: Karl Boehm. Stage director: Oscar Fritz Schuh. Settings: Caspar Neher. Singers: George London (Don Giovanni), Lisa della Casa (Donna Anna), Sena Jurinac (Donna Elvira), Irmgard Seefried (Zerlina), Anton Dermota alternating with Rudolf Schock (Don Ottavio), Erich Kunz (Leporello), Ludwig Weber, Walter Berry.

Die Frau ohne Schatten (by Richard Strauss). Conductor: Karl Boehm. Stage director: Rudolf Hartmann. Settings: Emil Preetorius. Singers: Leonie Rysanek (Kaiserin), Christl Goltz (Barak's wife), Elisabeth Hoengen (Amme), Josef Metternich (Barak), Hans Hopf (Kaiser), Kurt Boehme.

Aida. Conductor: Rafael Kubelik. Stage director: Adolf Rott. Settings: Robert Kautsky. Singers: Carla Martinis (Aida), Hans Hopf (Radames), Jean Madeira (Amneris), George London (Amonasro), Gottlob Frick (Ramfis), Oskar Czerwenka.

Die Meistersinger von Nuernberg. Conductor: Fritz Reiner. Stage director: Heinz Arnold. Settings: Robert Kautsky. Singers: Paul Schoeffler, alternating with Karl Kamann (Hans Sachs), Irmgard Seefried (Eva), Walter Windgassen (Walther), Erich Kunz (Beckmesser), Rosette Anday, Gottlob Frick, Murray Dickie.

Der Rosenkavalier. Conductor: Hans Knappertsbusch. Stage director: Josef Gielen. Settings: Robert Kautsky. Singers: Maria Reining (Marschallin), Sena Jurinac (Octavian), Hilde Gueden (Sophie), Kurt Boehme (Ochs von Lerchenau, Alfred Poell, Karl Terkal.

Wozzeck (by Alban Berg). Conductor: Karl Boehm. Stage director: Oscar Fritz Schuh. Settings: Caspar Neher. Singers: Walter Berry (Wozzeck), Christl Goltz (Marie), Max Lorenz, Murray Dickie, Peter Klein, Carl Doonch.

Ballet program: *Gisèle* (by Adam) and *Othello* (by Boris Blacher, world premiere). Conductor: Heinrich Hollreiser. Choreography: Erika Hanka. Settings: Vakhievitch.

Furthermore there will be a festival concert with Bruckner's "Te deum" and Beethoven's Ninth Symphony, with Bruno Walter as conductor, and the soloists Hilde Zadek, Elisabeth Hoengen, Rudolf Schock, Gottlob Frick.

These premieres are to be followed by new productions of Puccini's *Manon Lescaut* under Moralt, Wagner's *Rheingold* under Boehm, and the world premiere of Frank Martin's new opera *Der Sturm* (The Tempest) under Boehm.

The following singers are engaged during the season 1955-56 for the first time: Leonie Rysanek, Lotte Rysanek, Erika Koeth (sopranos), Christa Ludwig, Jean Madeira, Georgine Milinkovic (altos), Hans Beirer, Waldemar Kmentt (tenors), Eberhard Waechter (baritone), Kurt Boehme, Frederick Guthrie (bassos).

The following singers have not been re-engaged for the season 1955-56: Ljuba Welitsch, Hilde Konetzni, Anny Konetzni, Ilse Hollweg, Mira Kalin, Margarita Kenney, Guenther Treptow, Ludwig Hofmann, Endre Koreh.

Reservations for the festival performances can be made now. However, there are already 13,000 applications for the opening performance of *Fidelio* against a seating capacity of about 2,700. DR. ERICH JANTSCH

GERMANY

■ A short visit to Hamburg during the last week of November offers ample proof of this city's musical reputation. The Hamburg Staatsoper has found an interim home at the Theater am Besenbinderhof while the old house was being rebuilt. For the opening, scheduled for October, 1955, the world premiere of Ernst Krenek's *Pallas Athene* and the German first performance of Werner Egk's *Irish Legend* (which is to be premiered at the 1955 Salzburg Festival) have been announced.

Meanwhile Dr. Rennert's repertory had to be adapted to the very small stage of the Theater am Besenbinderhof. I have seen there a competent, though rather harsh, *Manon Lescaut* (with Rudolf Schock and Anne Bollinger, who has progressed very favorably since last I saw her in the German premiere of *Aroldo*), a lively and highly enjoyable *Zar und Zimmermann* by Lortzing (with Hermann Prey, a former prizewinner of the American mastersinger contest, held at Nürnberg, who exhibited a smooth and well-developed baritone of Fischer-Dieskau flavor), and a very bad *Falstaff* (James Pease sang the title role quite nicely, but as an actor did not quite make the mark).

The most important event, however, was a double-bill, consisting of Schoenberg's hardly performed *Erwartung* and Dallapiccola's *Volo di notte.* Schoenberg's marvelous score of 1909 reveals itself as a sort of soul-protocol, registering the most intimate emotions of a woman in desperate search of her lover, whom she finds at last dead on the ground. It is a perfect realization of musical psychology, and it marks a very effective contrast to the vigorous atmosphere with which Dallapiccola evokes so successfully the essence of de Saint Exupéry's famous novel. It was one of those well-integrated productions which have contributed to the special reputation of the Hamburg opera style, dating from the Edinburgh guest-appearance in 1952. The team of collaborators was headed by Günther Rennert, the director, Leopold Ludwig, the conductor, and Alfred Siercke, the designer.

Other operas appearing in the repertoire of these weeks include *Figaro, Don Giovanni, Cenerentola, Tosca, Hansel and Gretel, Andrea Chenier, Ariadne auf Naxos,* and *Opernball.* At the Kammerspiele I happened to chance upon an exciting new production of Brecht/Weill's *Threepenny Opera.* It may be interesting to hear that the two most discussed drama performances of the present Hamburg repertory are Tennessee William's *Camino Real* and Herman Wouk's *The Caine Mutiny Court-Martial.*

■ At the Musikhalle I was very much impressed by a magnificent NWDR performance of Mahler's Eighth ("Symphony of the Thousand"). It combined the choruses of the Cologne and Hamburg broadcasting systems, several children's choruses, the Hamburg Symphony Orchestra, and as leading soloists Annelies Kupper, Ilona Wildgans-Steingruber, Maria von Ilosvay, Lorenz Fehenberger, and Hermann Prey. Winfried Zillig from Frankfurt conducted.

■ At Stuttgart Wieland Wagner prompted headline news with his challenging *Fidelio* production. Again he discarded all realistic elements, cutting the whole dialogue (a commentator resumes the plot after the Leonore II has been played) and using his famous raked saucer—which is here surrounded by lattices—as the only scenery. The choruses—soldiers, prisoners, and other people in the finale—are all directed in strictly geometrical patterns. Wieland Wagner has also made his own dramaturgical adaptation with several interjections from the 1805 version. Opinions about this production, which is conducted by Ferdinand Leitner, differ widely, but it seems to be a big success with the Stuttgart public. HORST KOEGLER

BRUSSELS

■ La Monnaie, Belgium's opera house, has lately engaged a new balletmaster, J. J. Etchevery. A French dancer, Mr. Etchevery has completely

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and successfully revamped our old and somewhat dusty dance academy. He even went further and wrote a scenario called "Les Bals de Paris," which in 10 scenes describes the different balls of the French capital, opera balls, popular street balls, Apache balls, etc. Each tableau was given to a different Belgian composer to be set to music. The atmosphere being different each time, the lack of homogeneity is not disturbing. The musicians chosen were Absil, Brenta, Bernier, Chevreuille, de Bourgignon, Froidbise, Jongen, Legley Moulaert, and Stehman. The world premiere was given with great success. The house was packed and the Queen was present. At the second performance many people had to be turned away. Fearing comparison, each composer evidently did his best.

Dolores Laga, Jane Simons, and Andre Leclair were outstanding among the dancers. The conductor, who wrote an Overture for the ballet, was Rene Dogosez. He well deserved the ovation which greeted him at the end of the performance.

FRANCIS DE BOURGIGNON

PHILIPPE ENTREMONT, *French pianist, returns to this country in January for his second nationwide tour of more than 40 concerts in the exchange of artists program between the National Music League and the Jeunesses Musicales. This tour is in the nature of a recall by popular demand, and he is the first artist participating in the exchange to be so honored. A graduate of the famed National Conservatory in Paris, Entremont last year won the Long-Thibaud competition.*

TORONTO

■ One of the most interesting programs of the season was given by the C.B.C. Symphony Orchestra on Nov. 15. This excellent orchestra is heard on the Trans-Canada Network every Monday evening from 9 to 10, and is also aired over the Mutual Network in the United States. Conductor Ettore Mazzoleni and Producer Terence Gibbs programmed the famous Bach Passacaglia and Fugue in C Minor and a contemporary Passacaglia and Fugue by the very promising young Canadian composer, Harry Somers. The Bach transcription was done by Mazzoleni, and compares favorably with the famous Stokowski version. Somers' Passacaglia is a deeply moving work, highly contrapuntal, but the intrinsic expressiveness communicated clearly and with much impact upon the listener. The Fugue seemed unnecessarily complicated, and, for that matter, much too dissonant for the relatively tame ears of this reviewer to gain any impression at all other than to admire Somers' fine knowledge of orchestral timbre. One is tempted with such programming to compare the two works written over 200 years apart. Somers, by virtue of this fine Passacaglia, has apparently grasped a good deal of the same use of this form expressed by J. S. Bach in his work.

The Second Piano Concerto of Alan Rawsthorne, with Ray Dudley as soloist, was the major work on the program. It was composed in 1951 and performed at the Festival of Britain in that year. Rawsthorne is a highly inventive composer with much humanity and feeling evident in all of his music. He sometimes suffers from having (if this is possible) too much technique at his disposal. This is the case in the Concerto, where much of the beautiful thematic material becomes lost in a maze of subsidiary melodic and harmonic devices. Rawsthorne is full of broad humor, which was particularly noticeable in the most delightful of the four movements, the last one. Dudley gave a fine performance, and Mazzoleni's cool and precise baton served excellently in this work as well as in the other two selections on the program.

■ Tchaikovsky's *Eugene Onegin* was presented by the C.B.C. Opera Company on Nov. 17. Nicholas Goldschmidt conducted an enthusiastic performance of the work in the new English translation by Edward Dent. Based on the Pushkin novel, Tchaikovsky manages to transfer to the operatic medium much of the psychological tension and brooding fatalism so typical of 19th-Century Russian authors. Yet as a complete opera the work does not have sufficient dramatic power to hold the listener throughout. Much like his symphonies, the composer gives us everything from the sublimely beautiful to the most crushingly banal music all strung together in one opera. The "Letter Scene," perhaps *Onegin's* most familiar excerpt, was competently done by Elizabeth Benson Guy, a restrained and seemingly far more mature Tatiana than I would have liked. Norman Farrow's Eugene and Jon Vickers' Lesnki were excellent. The large chorus, well trained and well voiced, were as good a group as could be desired. The opera has an opulent orchestration (we often forget what a real master of orchestral writing Tchaikovsky was), and Goldschmidt kept the large orchestra balanced well with the vocal end of things.

■ The debut of a new orchestra, a chamber orchestra, is always an exciting event, and Toronto audiences in a gala mood flocked to the Eaton Auditorium to hear the Hart House Orchestra, conducted by Boyd Neel, on Nov. 25. Now Dean of the Royal Conservatory of Music, Neel organized this group last spring as the successor to his English Boyd Neel Orchestra. It is made up of local musicians (18 strings, and occasionally four winds). On the program was Abel's Symphony in E-flat, Haydn's Symphony No. 49 ("La Passioné"), The "Simple Symphony" of Benjamin Britten, and Mozart's Symphony No. 29 (K. 201)—four symphonies, all ideally suited for this combination. One sees how Neel has developed his reputation as a chamber orchestra conductor. Keen, incisive technique, no overstatement but with much authority, you know that he and his players are in complete accord and are approaching their work with a chamber-like spirit, a give and take, an intense quest for real musical values. Two days before the concert it was confirmed that they will be appearing at a new music festival next summer in Stratford, Ontario, to be held in conjunction with the already world-famous Shakespeare Festival directed by Tyrone Guthrie. A full-blown program of musical events, two of the soloists will be Elisabeth Schwarzkepf, soprano, and Isaac Stern, violinist, with others to be announced. Music director is the Canadian film composer, Louis Applebaum.

EZRA SCHABAS

World Assembly of Jewish Choirs To Be Held in Israel

The Second World Assembly of Jewish Choirs, in which 3,000 choristers from more than 10 countries, including the United States, Canada, and Israel, will participate, will be held in Israel during the month of July, 1955, the American Zimriya (Song Festival) Committee, 1776 Broadway, New York City, has announced.

His Excellency, Mr. Moshe Sharett, Prime Minister of Israel, is patron for the Second Assembly, which will include 15 choirs numbering about 500 voices, who will represent the American Jewish community. Mr. Joseph Shprinzak, Speaker of the Israeli Parliament, is honorary chairman.

The annual convening of the Assembly of World Jewish Choirs aims to achieve the following purposes, according to the American Committee: "1) to develop the study and performance of Hebrew, Yiddish and English-Jewish songs; 2) to strengthen the cultural bonds between Israel and the Jewish communities in other parts of the free world; and 3) to serve as a channel for the exchange of Jewish song between the countries to be represented." Among the other countries

expected to send choirs will be England, Ireland, France, Italy, Belgium, Finland, Yugoslavia, Turkey, and Switzerland.

The American Committee's announcement issued to prospective participant choirs pointed out that all established non-professional Jewish choirs in the United States and Canada are eligible. A committee of choir conductors is being established to pass on the qualifications of newly established choirs.

During the early spring of 1955, a concert will be held in New York City at which the chosen choirs will perform prior to their departure for Israel.

Carlos Chavez Conducts In South America

Carlos Chavez, the celebrated conductor and composer, conducted two concerts in a Festival of Latin America Music held in Caracas, Venezuela, from Nov. 22 to Dec. 6. The Festival was organized by the Institucion Jose Angel Lamas. In connection with this, there was also a contest for Latin American composers in which Mr. Chavez received a prize (entitled "Caro de Boesi") of $5,000 for his Symphony No. 3. The jury consisted of Villa-Lobos, Erich Kleiber, Edgar Varese, Adolfo Salazar, and Vicente Emilio Sojo.

DECEASED

■ KAROL RATHAUS, Polish-American composer and professor of music, Nov. 21 in New York City. He was vice-president of the International Society for Contemporary Music, a member of the Polish Academy of Arts and Sciences of New York. His new orchestration of Mussorgsky's *Boris Godunov* was presented by the Metropolitan Opera Association in 1952; he was one of the composers commissioned by the Louisville Symphony Orchestra, and wrote for the ensemble a Prelude for Orchestra. Mr. Rathaus has been honored by the League of Composers with specialized performances of his works, by the International Society, by Rodzinski and the N. Y. Philharmonic, who commissioned and introduced his Polonaise Symphonique. His Trio for Violin, Clarinet, and Piano was recorded and broadcast by the Office of War Information. Works include ballet, chamber music, chorales, operas, orchestral and solo instrumental pieces, and songs.

■ EUGEN MARCHAND, formerly a tenor for ten years with the Metropolitan Opera, age 94, in Duisburg, Germany. The two wars cost the renowned singer his entire fortune. In 1914-18 his savings were wiped out, and in World War II his home and all his belongings were bombed and burned.

■ WILHELM FURTWAENGLER, Nov. 30 in Baden-Baden. A quotation from Schiller's *Wallenstein* describes best Wilhelm Furtwaengler's situation in the last years of his life: "From the party's favor and hatred divided, the picture of his character vacillates in history" ("Von der Parteien Gunst und Hass zerstoert, schwankt sein Charakterbild in der Geschichte"). Furtwaengler was a controversial figure, though not as an artist. He was The classicist of his time. The symphonies of the Greats, the Classics, were his undisputed interpretative property. Bach, Mozart, Beethoven, Brahms, and Bruckner were the Gods he venerated, and their message he preached to an admiring world. Whoever saw the lean figure, tall and completely absorbed in his task, will never forget it, nor can one's gratitude for invaluable musical memories be darkened by doubts cast upon his character in later years.

WILHELM FURTWAENGLER

Furtwaengler, who was 68 years old when he died on Nov. 30 at the Eberstein Sanatorium, Baden-Baden, had been a commanding figure in music for 30 years. His name was familiar to audiences of many lands, and a trademark for faithful interpretation of our most cherished musical inheritance. He came to New York as conductor, and later as director of the N. Y. Philharmonic-Symphony (1925-27). After this he never set foot again on our shores, though his tours with the Berlin and Vienna Philharmonic Orchestras, which he headed for many years, brought him to South America in addition to frequent visits to all the Western European countries. When, for the first time, after the war Chicago offered him the directorship of its orchestra, public opinion turned against the appointment because of his affiliation with the Nazi regime. A proposed tour early in 1955 with his own orchestra, the Berlin Philharmonic, came to naught due to his demise. The political affiliations of Dr. Furtwaengler, which turned many of his admirers against him, were the result of one of the greatest weaknesses of his character: his fear of making decisions which would have meant breaking with the past. Furtwaengler was not a Nazi. This writer can stand on firm grounds for this contention. Not only did Furtwaengler despise anything connected with politics, but in the dangerous years of Nazi domination in Germany he protected not only the Jewish members of his orchestra as long as it was humanly possible to do so, but he also helped many victims of Nazi persecution by lending the help of his great name and influence. His name was cleared in 1947 of Nazi sympathy. That he became a Staatsrat (State Councillor) was something he could not avoid. The title was given to him, without his doing anything to receive it, in order to use his name for propaganda purposes. Staatsrat or not, Furtwaengler never made common cause with Nazism. He *was* an ardent German. German culture had nourished his dreams, had molded his artistic conceptions, and had made him the person he was. The Berlin Philharmonic Orchestra was *his* orchestra, and he felt he had to stand by them in their hour of need, when the world in which he believed seemed to be breaking down under the Hitler onslaught. He did not have the stamina to make a complete break with the past and start again in countries where liberty was still enjoyed, though they all clamored for his services. In this respect he too was a victim of the Hitler regime.

Now he is gone; the battle is over. What remains are memories of a benighted artist who brought untold happiness and the realization of his own musical dreams to audiences all over the world. The memory of these unforgettable experiences will remain through the many extant recordings of his conductorial efforts. They are more eloquent and lasting than discussions about the human frailties which were also part of the character of Wilhelm Furtwaengler. H. W. L.

■ FRANZ STEINER, Nov. 7 in Mexico City. One of the famous lieder singers of his day and a close friend of Richard Strauss, the 81-year-old baritone had been a pupil of Jean de Reszke, was for some years a professor at the Vienna Conservatory for Music, and sang at the Opera House in Dresden, Germany. He came first to this country in 1905, returning in later years, and in 1939 organized the first opera season in Mexico City. One of his famed pupils in the Conservatory of his native city, Vienna, was Rudolf Bing, at that time studying for a vocal career, now General Manager of the "Met."

■ MARIE NICHOLS, well-known concert violinist and teacher, in Peterboro, N. H., at the age of 75. The Chicago-born artist, a pupil of Emil Mollenhauer, Halir, and Debroux, began her concert career at 20, winning acclaim in Europe and in transcontinental tours. In 1905 she made her debut with the Boston Symphony Orchestra playing the American premiere of Bruch's Serenade. She was soloist with the Berlin Philharmonic, and with the Queens Hall Orchestra in London. Later she became head of the violin department at Abbott Academy, Andover, Mass.

HERE and THERE

LINDA BABITS

Kitten on the Keys

■ When this reporter wanders across a column line into the Department of Recording, it is really an unwarranted trespass on a colleague's green pastures. This being, however, the season of peace and goodwill—or should be—and said colleague (not the pastures) being snowed under with concerts and such, a comment is ventured on records that are "different," plus a few notes on the why and how.

■ One clear spring day I voyaged up the Hudson to the historic spot where the gothic towers of West Point soar towards the old, old fort that a couple of centuries back guarded the settlements along the river. Of course, I did step out on the wrong foot by starting a bit of a hassle over the indubitable merits of Robert Edward Lee as a commander, but once we got the War Between the States bypassed, I went into the music hall and was delighted (and deruffled) by the fine Mozart playing of a chubby youngster all of 11 or 12 years old. With complete poise and technical control the little eighth-grader (public school) guest-soloed with West Point's famous symphonic-band. On later occasions, the orchestral ensemble conducted by Major Francis E. Resta, with gifted little **Linda Babits** as soloist, scored in several concerts. Now the young pianist is heard in her own brilliant recording of Chopin's Fantasie-Impromptu and the Mozart Fantasie in D Minor. Titan Records releases this as a collectors' item and a spur and encouragement for the little chap who questions the values of learning to play the piano. *P.S.:* the record is unbreakable.

Gift Suggestions

■ The picture tells the story without needing any words from my faltering pen. Undoubtedly a pleasant time was had by all at the Xmas party in New York's Hospital for Special Surgery. At the twin instruments are renowned duo-pianists **Whittemore and Lowe;** none other than Wagnerian heroic tenor **Lauritz Melchior** has replaced his winged helmet with the jolly red cap and snowy hirsuteness of good Saint Nick, as he offers assorted chocolates to assorted children; while blonde **Mary Bothwell** is ready to lift her soprano voice in a blithe Noel.

All of these name artists are noted for first-rank records; but I'd like to mention here the Xmas package I just received with an instructive news letter. Miss Bothwell has two new Albums released in time for Christmas gifts. One is "Lieder Songs of Richard Strauss," a successor to her distinctive "An Hour of Lieder: Hugo Wolf." I do not think it necessary to stress the musicality of this singer, the unusual choice of songs (some seldom, if ever, programmed), her impeccable diction, and the pleasing texture of the recording. But I believe people who like to listen to "heart songs," the mellifluous, appealing compositions of yesterday and today, would find enjoyment in the new "Bless This House" album (which has "Beautiful Dreamer," "On Wings of Songs," etc.) and last season's Royale L.P. 1318 Album, offering "Through the Years," "Ave Maria," and other favorites. Maybe it's a specialized taste, but I'm pretty certain many people join me in a taste for honey (the archaic meaning of the word *melody*)—and the Bothwell Albums have all of that.

Practice and Proficiency

■ "I needed an accompanist and none was available" is the simple statement of **Muriel Selden,** who originated and sponsored the idea of Murlyn Proficiency Records. "When we were out in the wilds of the country (Westchester!) I had experimented and practiced on myself. I tried using orchestral transcriptions and (breaking all the rules) did tape recordings, wearing earphones and dubbing in missing accompaniments. One day I talked with Sally Leff who is coach, mentor, friend, and accompanist for so many artists that she couldn't possibly spare time to trek to Greenwich for my daily vocal dozen. And so, there developed the idea of a practice record which would combine a song or aria sung by a recognized artist with, immediately following, the accompaniment *sans* voice played by an expert. Sample and practice space. And, of course, I had right at hand the ideal accompanist in Sally Leff who has, along with her pianistic gifts, patience for detail and technique for proficiency!" Mrs. Selden laughs a bit about her singing. (The next visit we intend to insist on either a "live" or taped demonstration). "I was really a violinist," she told us. "Starting at the age of five, I had David Mannes as my first teacher. And I vividly recall being stood on a table to play

(Continued on page 44.)

Duo-pianists Whittemore and Lowe, Wagnerian tenor Lauritz Melchior (Santa), and soprano Mary Bothwell entertain the youngsters at a Christmas party at the New York Hospital for Special Surgery.

SCHOOL NEWS

By GID W. WALDROP

Yale University launched a four-month Centennial of Music Instruction on Nov. 5. Leading music educators, composers, and musicians attended afternoon and evening programs in Yale's Battell Chapel and Woolsey Hall. Works by the three composers shown above, who are also Yale music graduates, were included in the programs. From left: Quincy Porter, Professor of Music at Yale and Pulitzer prizewinner this year for his Concerto for Two Pianos; Douglas Moore, Chairman of the Department of Music at Columbia University; and Richard Donovan, Battell Professor of the Theory of Music at Yale.

Baldwin-Wallace Joins in Presenting Music to U.N.

A gift of music to the world through the United Nations has been made by a number of cooperating organizations including Baldwin-Wallace College.

Hailed by the U. N. as a significant cultural contribution, the gift consists of 52 classical music programs for radio. The presentation was made (Nov. 15) at U. N. Headquarters in New York by the Honorable Frances P. Bolton, Congresswoman for Ohio and former U. S. delegate to the United Nations. Mr. Benjamin Cohen, assistant secretary-general in charge of the Department of Public Information, accepted the gift on behalf of the United Nations.

Within two weeks, the programs are to be broadcast over 700 South American stations, and the gift includes sufficient broadcast tapes and discs for immediate servicing to many of the 4,000 radio stations and networks served in every country in the world by the United Nations communications center, largest in the world.

With the cooperation of Mrs. Fynette Hill Kulas, president of the Kulas Foundation and widow of E. J. Kulas, Cleveland industrialist and philanthropist and Baldwin-Wallace trustee, the programs presented are the direct result of the lifelong activities of Miss Lillian Baldwin, supervisor of music appreciation in the Cleveland public schools. Responsible for organizing and annotating the programs in all their details, Miss Baldwin is on a year's leave of absence to serve as Special Consultant to the Kulas Foundation.

Menotti Visits Boston University

"He fell easily into the spirit of the school," said Dr. Karl Geiringer of Gian-Carlo Menotti and his recent visit to Boston University's College of Music. "He became involved in such spirited discussions with the students," added Dr. Geiringer, "that he could not tear himself away. As a result, he stayed several hours longer than his original schedule permitted."

The noted composer was invited as guest of honor to the informal luncheon at Boston University, by Dr. Geiringer, professor of the history and theory of music at the Boston University College of Music, a division of the School of Fine and Applied Arts, and well known himself as an author of musical biographies. At the luncheon, Menotti met President Harold C. Case of Boston University, and Mrs. Case, and talked at length with students at the college of music. Menotti was in Boston to attend the performance of his violin concerto by the Boston Symphony Orchestra. The Boston performance of the Menotti Violin Concerto featured Tossy Spivakovsky, soloist of the Boston Symphony Orchestra. The concerto was commissioned by Efrem Zimbalist, who first performed it in Philadelphia over two years ago. The concerto has also been performed in New York.

Yale University Honors Vaughan Williams

Ralph Vaughan Williams, renowned British composer, was awarded Yale University's Howland Prize at ceremonies in Sprague Memorial Hall of the Yale School of Music on Dec. 1. At the same time, Dr. Vaughan Williams delivered a lecture entitled "Making Your Own Music." He will be presented by Professor Luther Noss, new Dean of the Yale Music School, and the prize, one of Yale's most distinguished awards, was conferred by President A. Whitney Griswold.

The ceremony is the second major event in Yale's celebration of its Centennial of Music Instruction. The Centennial began on Nov. 5 with musical programs in Battell Chapel and Woolsey Hall, the latter presenting music by four Yale composers—Charles Ives, Quincy Porter, Douglas Moore, and David Stanley Smith.

Dr. Vaughan Williams was the third great modern composer to receive Yale's Howland Prize. Gustav Holst received the award in 1925 ,and Paul Hindemith in 1940. Hindemith was a Professor of the Theory of Music at Yale until two years ago.

The Howland Prize, one of the University's top prizes, was established in 1915 in memory of Henry E. Howland, Yale B.A. 1854, by his three children—Charles P., Yale B.A. 1891; John, B.A. 1894, and Frances L. Howland. The prize is awarded no oftener than every two years "to the citizen of any country in recognition of some achievement of marked distinction in the fields of literature or fine arts or the science of government."

The English composer has been in this country since September, when he became Visiting Professor of Music at Cornell University. He is the only living musician who has received the British Order of Merit, a decoration given him in 1935. He has honorary degrees from Oxford and other universities.

CONTEST ANNOUNCEMENTS

■ The 1955 Thor Johnson Brass Composition Awards have been increased in scope to include composers in France, it was announced by Dr. William S. Naylor, Director and Dean of the Faculty at the Cincinnati Conservatory of Music. An invitation to enter this year's competition is being sent to students at the Paris Conservatory, Dr. Naylor reported.

This will be the first year that France will be included in the contest. Last year the awards were opened up to student composers in Finland, and the first two awards went to Finnish entrants. Other countries that are eligible are Canada, Mexico, England, and the United States.

First award will be $350, second $175, and third $75. The three winning compositions will be published by the Robert King Music Company. The world premiere of the first prize composition will be broadcast on a national network from the Brevard Music Festival next summer.

Deadline for entries in this, the seventh annual contest sponsored by Dr. Johnson, will be March 20, 1955. A committee will pick the 10 best scores, which will then be performed by the Conservatory Brass Choir under the direction of Ernest N. Glover.

■ Kansas Wesleyan University announces its first annual Composition Contest for new choral works. A cash prize of $200 will be awarded to the composer of the winning manuscript, which will be selected by Ingolf Dahl, Associate Professor of Music at the University of Southern California. The work will be published by Boosey and Hawkes, and a royalty contract will be extended to the composer in the usual manner. The competition is open to everyone, and there is no registration fee.

■ With more than 1,200 entry kits already applied for and mailed to music students throughout the United States and Canada, Broadcast Music, Inc., sponsor of the annual Student Composer's Radio Awards, announced this week that the deadline for receipt of manuscripts for the 1954 SCRA contest will be Jan. 15, 1955.

Open to student composers in accredited music schools, conservatories of music, secondary schools, colleges, and universities, the competition offers prizes totaling $7,500 to be applied for tuition and subsistence during continued study at the institutions of the winners' choice. Judges for the 1954 SCRA competition are William Schuman, President, Juilliard School of Music; Earl V. Moore, Dean, School of Music, University of Michigan; and Henry Cowell of the Peabody Conservatory and President of the American Composers' Alliance. The Canadian representative on the judging committee is Dr. Claude Champagne, Assistant Director of the Quebec Provincial Conservatory.

Thadeusz Kassern (left), Franco Autori (center), and Norman Dello Joio, after a concert at the Manhattan School of Music, in which Kassern's Concertino for Oboe and Strings and Dello Joio's Concert Music for Orchestra were played by the Manhattan Orchestra under Autori's direction.

The competition for 1954 also includes a further prize, "The Seventeen Music Award," offered by the magazine for teenagers, *Seventeen*. The new award will provide for the recording of the winning composition by a student composer under the age of 21. Funds have been set aside by *Seventeen* "to secure and subsidize a recording of the prizewinning work which, in the opinion of the judges, merits commercial recording."

Student Composers' Radio Awards, inaugurated in 1951, has again been added to the "Approved List of National Contests and Activities" by the National Association of Secondary School Principals.

Official rules and entry blanks are still available from Russell Sanjek, Director, SCRA Project, Broadcast Music, Inc., 589 Fifth Avenue, New York City.

■ Plans for the 31st annual Naumburg competition have been announced by the Walter W. Naumburg Musical Foundation. Once again, the winning artists will be presented in a Town Hall debut sponsored by the Foundation during the 1955-56 season.

The competition is open to pianists, violinists, violists, cellists, and singers between the ages of 16 and 30 who have not already had a New York recital reviewed by the critics. A recital in New York under the age of ten, even though press notices were received, shall not exclude the candidate. Serving as judges in the final audition will be Chalmers Clifton (Chairman), Philip James, Edward Johnson, Isidor Philipp, and Roman Totenberg.

To be admitted to the competition, each candidate must present written recommendations by a music teacher or music school, as well as by two musicians of acknowledged standing, verifying his musical talent and capability of giving a recital in Town Hall. The Foundation reserves the right to reject the application of any candidate who is apparently not prepared for a New York recital.

Each candidate must submit two complete programs, averaging 70 minuates in length of performance. Both programs should be of such musical nature as the applicant would select for his recital if he were to win the award.

Information and application blanks may be secured from the Walter W. Naumburg Musical Foundation, 130 West 56th Street, New York 19, N. Y. All applications must be filed before Feb. 1, 1955. Preliminary auditions will be conducted during the month of March, 1955. Final auditions will be held on April 4 and 5, 1955.

RECENT PRIZEWINNERS

■ **John L. Hornor** of Cambridge has won the coveted $500 Eleanor Steber Graduate Award at the New England Conservatory of Music this week. Judges Charles Munch, Arthur Fiedler, and G. Wallace Woodworth named

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Mr. Hornor winner in a group of three finalists, including Jean Kraft and McHenry Boatwright, both of Boston. Boatwright was winner of last year's Marian Anderson Award.

Eleanor Steber, a graduate of the N. E. Conservatory, who has been with the Metropolitan Opera in New York since 1940, established the scholarship for graduate students of voice at the Conservatory in 1949.

■ **Vaclav Nelhybel,** a Czech refugee from Communist domination and now music director of Radio Free Europe in Munich, was awarded the first prize in a one-act opera contest sponsored by the Bernard Ravitch Music Foundation of New York City. The award was presented in a ceremony in Munich by Professor Wolfgang Jacobi, Chairman of the Munich Musicians Society, in behalf of the Foundation.

Accepting the award, Nelbybel pointed to it as a recognition of the fact that art and culture flourish only under freedom. His gratification at this recognition, he said, exceeded his personal satisfaction in winning the prize. Speaking for the Foundation, Mr. Blinken, president, in announcing the award, said, "We are glad that a young Czech on the way to becoming an American citizen, should be the recipient of the prize."

■ The annual auditions of the Birmingham Music Club for Young Artists were won this year by **Betty Ruth Hanson,** former pupil of Lotte Lehmann, in voice; by **Jean Schaffer** in organ; and by **Betty Sue Shepherd,** in piano. Each received a $100 cash award, and will be presented by the Music Club in Recital.

■ Winner of the Birmingham Symphony Orchestra-Birmingham *News* audition this year, which was for voice only, was **Joyce Addington McLemore,** soprano, who was presented with a $200 cash award and given the soprano solo part with the Orchestra, in the performance of Verdi's Requiem.

STUDIO NOTES

■ Norman Collins, from the studio of Bruno Glade of Chicago, has been awarded the Edward Collins Scholarship as the most outstanding piano student of the American Conservatory. He will be heard in January recital for the 90th Artists Series, sponsored by Lyon and Healy. James McCain, winner of the Piano Concerto Contest 1954, was also listed for recital in Lyon and Healy Hall. Mr. Glade's artist pupils Edith Martin and Wilbur Kruse will appear respectively in recital in Gary, Ind., and in Kimball Hall, Chicago, and Carol O'Meara has been engaged to guest with the Beverly Hills Orchestra. Presented in Conservatory recital by Mr. Glade were pupils Norman Curtis, Genevieve Aleksunas, Edith Martin, James McCain, Wilbur Kruse, Ann Haussler, David Nelson, and Myrtle Jacobson.

A Carnegie Recital Hall performance of Gianni Schicchi, *given by pupils of the Herta Sperber-Alfred Hopkins studios. Foreground: Frank Bevilacqua (Schicchi) and Katherine McKiernan (Lauretta, singing "O mio bambino caro"). Background, from left: Lucretia Atwater (Zita), Josephine Borges (Nella), Michael Fiorentino (Gherardo), and Robert Black (Rinuccio). One of the participants (invisible in this picture), was Hugh Hurd, who has been engaged for three roles—Narraboth, the First Jew, and the Second Nazarene—in Muriel Rahn's touring company of* Salome.

■ Cecile de Horvath announces the following appearances of her artist-pupils: Tom Manshardt, in Vienna; Bad Wildingen, Cologne; Bad Honnef, Bonn, Petersburg, and Hamburg; Eulalie Kober Stade, Puerto Rico; Evelyn Teander, Drake University; Carol Nott, Milwaukee; Caroll Meyer, Boise, Idaho; Mmes. Delmar Kroehler, Marjory Schneider, Walden Cummins, Inez Fowler are playing for the Western Springs Music Club; John Troupe was booked with the Grinnell Orchestra; and George and Sandra Sanders at the Darwin School.

■ A further report from the American Conservatory recital hall lists interesting programs by an array of instrumental and vocal talent. Jerome Hinkle, Donald Miller, Rosalie Barry, William Anaker, Burton Scalin (currently a faculty member, previously an award and scholarship winner), and Suzanne Wall were heard in works of exacting virtuosity. On the voice side, musicianship and singing gifts were demonstrated by Shirley Litchfield, Margaret Johnson, Doris Carpenter, Jessie Guy, and Lawrence Rechert. The reporter indicated that the only possible criticism would be in the choice of songs by the last-named singer, whose groups did not match the weight and style of the other song selections.

Illinois Band Festival

University of Illinois bands, world-famous for their excellence and pioneering, will add another "first" to their records this month when the first annual Festival of Concert Band Music is held Dec. 15 and 16. The event replaces the annual Band Clinics, a type of event which originated at Illinois 26 years ago. Director Mark H. Hindsley, announcing the festival, said, "The technique of band clinics as developed at Illinois is now such an established fact and so universally adopted that we are turning to another plane of contribution to musical culture and education. The festival can retain many of the best features of the clinic, yet have a more flexible and progressive format."

Two evening programs by the Concert Band are scheduled. Director Hindsley will conduct most of the numbers, including the first performance of his complete transcription of Richard Strauss' intricate "Til Eulenspiegel," Ralph Hermann will conduct the first performance of his "North Sea" Overture and also his Concerto for Doubles.

Edwin Franko Goldman, famous bandmaster, will conduct his "Illinois" March, written especially for the University, and his March for Brasses. Prof. A. Austin Harding, director emeritus of the Illinois bands and world-famous as "father of the school band movement," will conduct two numbers. Closing number of the second concert will be "Academic Processional," composed by Pres. Lloyd Morey of the University of Illinois.

Tcherepnin Compositions Scheduled

Dates for the performance of two compositions by Dr. Alexander Tcherepnin, member of the faculty of DePaul University's School of Music, have been set by Chicago and Indianapolis Symphony Orchestras. The first Chicago performance of Tcherepnin's Suite (Op. 87) will be given Dec. 14, 16, and 17 by the Chicago Symphony Orchestra under the direction of Fritz Reiner. Dr. Tcherepnin's Third Symphony will have its world premiere on Jan. 15 and 16 under the direction of Fabien Sevitzky with the Indianapolis Symphony Orchestra.

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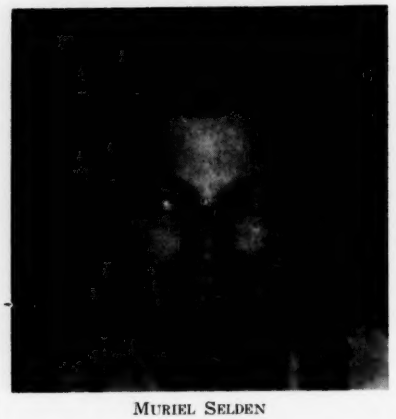
Mozart Requiem Performance At Oberlin

The Oberlin Musical Union and the Oberlin Orchestra presented Mozart's Requiem Mass in D Minor in Finney Chapel, Oberlin College, on Dec. 5, Robert Fountain conducting. Soloists were soprano Alice Van Ausdal, of Richmond, Ind., a graduate assistant in the Conservatory of Music; alto Beverly Bliss, of Middletown, Conn., a sophomore in the College of Arts and Sciences; Edmund Ostrander, of Springfield, Mass., tenor, a sophomore in the Conservatory; and Donald Boothman, bass, of Cleveland, senior in the College.

The 228-member Musical Union, composed of Oberlin students and faculty, and members of the community, is one of the oldest choral groups in the country. Robert Fountain, its new director, has made a name for himself both in Oberlin and on tours of the East and Midwest.

(HERE AND THERE, *cont. from p.* 39.)

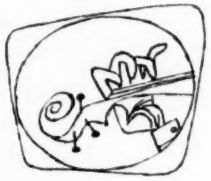


MURIEL SELDEN

(very scared I was too), with Walter Damrosch as my accompanist. So you see, I was conditioned quite early to having only the best at the piano! Singing was a later love. My family thought vocalises would strengthen me physically—I was having annual bouts with pneumonia. First I worked with Mme. Von Ende, and from then until now with Otillie Schillig. I found great enjoyment in song—particularly the lieder, which of course require expert accompaniments."

The "practice records" seem to be winning student, teacher, and critic approval. Muriel Selden has built a studio at her Greenwich home-town for continued research in the physics of acoustics and records; while in New York City the most modern equipment for control of sound has been assembled and installed at Murlyn headquarters. The first artist list (Herbert Janssen, Guilio Gari, Laura Castellano, Sydney Raynor, Evelyn Herbert, Evelyn Sachs) will be augmented by other splendid interpreters of songs and operatic arias as the offered repertory becomes diversified. A second series of recordings will be issued early in 1955.

RADIO AND TV



By
HENRY W. LEVINGER

Sister Angelica on NBC-TV

Puccini's most intimate, lyrical, and moving work, *Sister Angelica*, was given a very successful performance on Dec. 5 on NBC-TV. It was a repeat of a production done during an earlier season, with changes in the cast.

Again the opera was done in English and this added to its effectiveness. Elaine Malbin in the title part sang with great beauty, and also proved herself a consummate actress. Her facial expressions, something which can be caught only by the television camera and would be lost in an opera house, projected the emotions of the part convincingly. Shannon Bolin as the stern and unforgiving Princess had the grandeur demanded by the role, as did Mary Kreste as the Abbess. In other assignments were Ruth Kobart, Jean Maynagh, Irene Antal, Rose Gerringer, and as the sisters, providers, and novices, Joyce Gill, Alice Fraser, Carole O'Hara, Frances Paige, Dorothy Candee, Tamara Bering, Jean Ray, Libora Geraci, Margaret Tynes, Sarah Dubin, Helen Rice, Ethel Greene, Rose Virga, and Joan Carroll.

The excellent stage direction again was entrusted to Kirk Browning, the sets were designed by William Molyneux, with costumes by Robert Fletcher. Peter Adler conducted members of the Symphony of the Air in the moving interpretation of Puccini's masterpiece with great delicacy and held the ensemble in firm hands. With Samuel Chotzinoff as producer, the NBC Opera Theatre can add a new success to its ever-growing list of proud achievements. H. W. L.

Thelma Matesky Sings Her Own Compositions

NBC's "Anthology" on Dec. 5 featured composer-soprano Thelma Matesky in a program devoted to Robert Browning and Elisabeth Barrett Browning, the poets. Alec Templeton's music to Robert Browning's "Pied Piper of Hamlen" was on the program too. Miss Matesky's settings of the Sonnets which were performed are part of her project which comprises the composition of music for all the Sonnets of Elisabeth Barrett Browning. Twenty-four of the Sonnets have already been completed; the rest will follow within the next two years. During the show we heard Nos. 4, 5, and 6 of the Sonnets from the Portuguese sung expressively by the composer. An obvious kinship between composer and poet made the music appear an integral part of the entire effort. With Anita de Mars at the piano, the performance made a most favorable impression. It is to be hoped that the compositions will become part of the regular concert repertoire.

A Victorian Musical Christmas Package

Composer Bernard Herrmann wrote the score and Maxwell Anderson wrote the libretto for *A Christmas Carol*, to be presented in color on CBS-TV Dec. 23.

Plans for an all-color musical version of *A Christmas Carol* were begun last March. Cognizant of composer Bernard Herrmann's long list of outstanding broadcasting and motion picture musical credits—including an Oscar-winning effort for *All That Money Can Buy*, and scores for such hits as *Five Fingers*, *Anna and the King of Siam*, and *Beyond the 12-Mile Reef*, to name but a few—CBS Television singled him out to write the music for Dickens' Yuletide classic. All that was needed was a top creative writing talent to adapt the classic to a new art form. CBS Television engaged famed playwright Maxwell Anderson, and brought the composer and writer together for discussions. The Dickens style has been preserved to form a perfect blend with the Victorian style of music created by composer Herrmann. Once the lyrics and the dramatic sequences had been written by Anderson, it was a matter of only 21 days before Herrmann had written the music for the songs, and another 10 for the symphonic underscoring which accentuates the varied dramatic moods of the play.

Radio Programs Presented to U.N. By Citizens of Cleveland

At U.N. Headquarters a presentation of 52 classical music programs for radio was made to the United Nations. The Honorable Frances Bolton, Congresswoman for Ohio and former U.S. delegate to the United Nations, presented 52 tape recordings during a luncheon ceremony. Mr. Benjamin Cohen, Assistant Secretary-General in charge of the Department of Public Information, accepted the gift on behalf of the U.N.

In accepting the gift, Mr. Cohen warmly thanked all those who had a part in the preparation of the materials, announced that the United Nations Department of Public Information would distribute these programs to radio stations in many parts of the world which cooperate with the United Nations Radio Division, and expressed the hope that those who listened to these fine concerts would gain, through music, a greater understanding of the aims and ideals of the United Nations.

First U.N. Concert To Observe Human Rights Day

The first concert ever given at the United Nations to mark Human Rights Day was broadcast over WQXR on Sunday, Dec. 12, from 6:30 to 8 p.m. direct from United Nations headquarters in New York, and presented the Boston Symphony Orchestra conducted by Charles Munch, with Irmgard Seefried, internationally known soprano, as soloist.

NBC Radio Presents "Profile of Leopold Stokowski"

A Profile of Leopold Stokowski was offered by NBC on Dec. 5. The noted conductor appeared on the program with Ben Grauer to discuss his new appointment as music director of the Pacific Coast Music Festival in Santa Barbara, Cal.

PUBLISHERS' MART

By J. KENNETH WILSON

Items From Villa-Lobos

■ New editions and transcriptions of the music of Villa-Lobos are always of interest. The composer, sometimes termed the Brazilian Bach, has certainly been one of the most prolific contemporary composers. Many of his works are of very high caliber, but at the same time it must be admitted that all of Heiter Villa-Lobos' output does not belong in this category.

Two of the three items can be classified as excellent. The third, The Fantasia for Violoncello and Orchestra, is a little difficult to appraise. This work was presented in New York by Aldo Parisot and a chamber group. Unfortunately, we did not hear this reading. The reviewer's copy is a reduction for 'cello and piano by the composer. There seems to be much to commend this work. As in many Villa-Lobos efforts, there is a considerable rhythmic diversity and, most typical of all, a very exotic sonority. The 'cello part is rich with singing lines and, again, exotic lyricism. It is impossible to judge this work in its original form since we do not have the full orchestral score at hand. *Associated Music Publishers*, N. Y. ($4.50).

■ From the same publisher comes a novelty—an arrangement of the always popular "Bachianas Brasileiras No. 5" for soprano and guitar. The arrangement has the authority of the composer for the guitar fingerings by Andrés Segovia. The soprano and guitar combination used in this exquisite Cantilena is a superb medium. The guitar is a most personalized instrument, and the composer's melodic line is in an intimate vein. *Associated Music Publishers*, N. Y. ($1.00).

■ "Pai-Do-Mato" (Man of the Forest) from Villa-Lobos' "Das Canções Indigenas" (Native Songs) finds the composer in his most typical primitivism. Surely no other composer has so successfully brought the sounds of the rain forest and the basic Indian instincts so well to a musical art form. There are great complexities for the pianist—the 5 against 6 against the voice 3 and sometimes 2, and this often varying from bar-to-bar, is not a facile matter. The voice line is simple enough and lies well in the mezzo-soprano range. In fact, we would prefer this song in a good mezzo quality. The unique accompaniment combined with a primitive lyricism is most effective. *Southern Music Co.*, N. Y. ($.75).

Charles Ives' First Piano Sonata

■ It is only now in retrospect that the music of Charles Ives is coming into its own. This composer was truly a trail-blazer, and in the First Sonata, written soon after the turn of the century, the composer uses devices nd compositional elements far ahead of his time. The fourth movement is given over to American jazz, where you will also find "Bringing in the Sheaves" in ragtime. The third movement is built around "What a Friend We Have in Jesus." Technically speaking, the Sonata is very demanding and should only be attempted by the seasoned artist. Mr. William Masselos, who first played the work, has expertly recorded it for Columbia Records (ML-4490). This artist is also responsible for the preparation of the Sonata for publication. *Peer International Corp.*, N. Y. (3.00).

Music for Carillon

■ The Office of the Carillonneur of the Rockefeller Memorial Chapel announces the publication of a new composition for carillon, the University of Chicago Suite by Kamiel Lefévere, Carillonneur of the Riverside Church in New York City. The work is divided into three parts: I. The Chapel—"Meditation"; II. Prayer—"Thanksgiving"; III. The Bells—"Rejoicing." The reproduction was made by offset lithography using one side only of eight sheets. The sheets have been folded and inserted in a souvenir folder illustrated with a block print by the Missouri artist, Martha Sellers.

The Suite was composed by Dr. Lefévere to commemorate the 25th Anniversary of the dedication of the Rockefeller Chapel. It was given its first performance on the 72-bell Gillet & Johnston carillon of the Rockefeller Chapel on July 25, 1954 by James R. Lawson, Chapel Carillonneur, to whom the work is dedicated.

On Aug. 15, 1954, Part II of the Suite, Prayer—"Thanksgiving," was played by Mr. Lawson as the initial selection of a recital on the 61-note Schulmerich electronic carillon installed for the World Council of Churches Festival of Faith in Soldiers Field, Chicago.

Music for Two Pianos

■ Two-piano teams are becoming increasingly popular with the American concert public. We have chosen two works in this medium from two contemporary composers for this issue. The "Suite Champêtre" of Vittorio Rieti embodies a great deal of elegance of line and might well be described as being in the French manner. This three-movement work is dedicated to Robert Fizdale and Arthur Gold, who have performed it with considerable success. Composer Rieti and Miss Margie Giles have also performed this work on their recent European tour. *Associated Music Publishers*, N. Y. ($3.50).

■ The second composition is a work by Bernhard Heiden entitled Sonata (for piano, 4 hands). Mr. Heiden is a member of the Music Faculty at Indiana University. This compositional effort is simple in harmonic texture and is easy from a technical standpoint. The work is cast in a linear style. *Associated Music Publishers*, N. Y. ($2.50).

Folk Songs for Children

■ Good song materials for children are not abundant. Certainly this new volume from the well-known music educator Beatrice Landeck is physically one of the most attractive and musically one of the most interesting available. This extensive volume includes some 60 folksong settings. The piano arrangements by Florence White are simple, yet imaginative. The volume is cleverly illustrated by David Stone Martin. It is with pleasure that we recommend this volume to teachers and parents. *Edward B. Marks Music Co.*, N. Y. ($3.50).

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*Choral Transcription by Irving Fine also available.

SET II (now ready)

1. The Little Horses (children's lullaby). 2. Zion's Walls (revivalist's song). 3. The Golden Willow Tree (sea ballad). 4. At The River (hymn tune). 5. Ching-A-Ring-Chaw (minstrel song).

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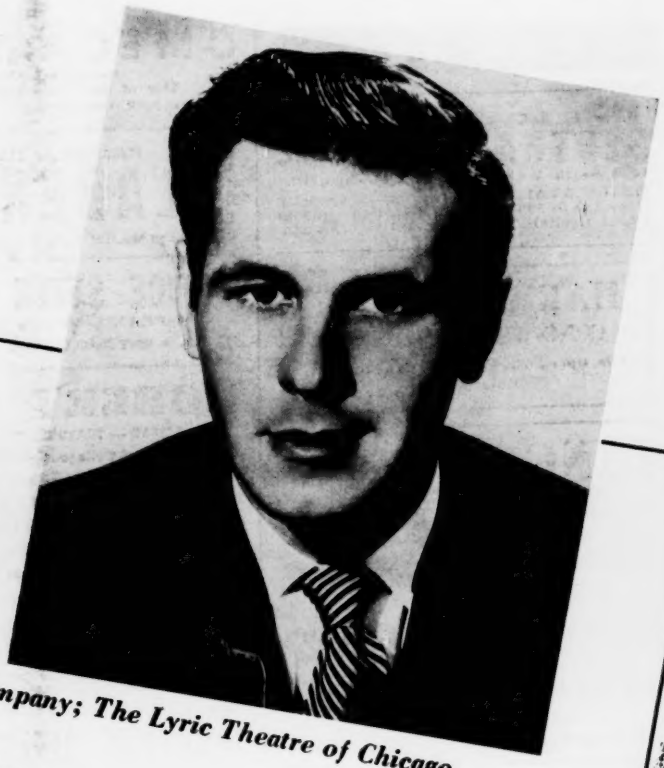

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